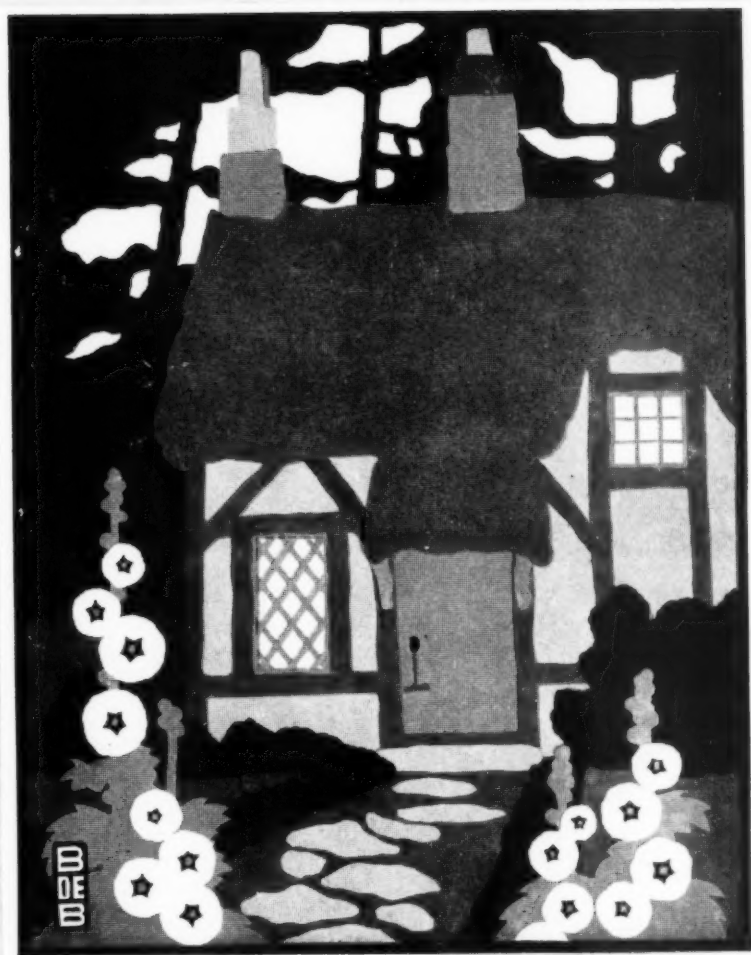


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VOL. 26
No. 9

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The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

JOHN · T · LEMOS · Assistant Editor

VOL. XXVI

MAY, 1927

No. 9

Home Number

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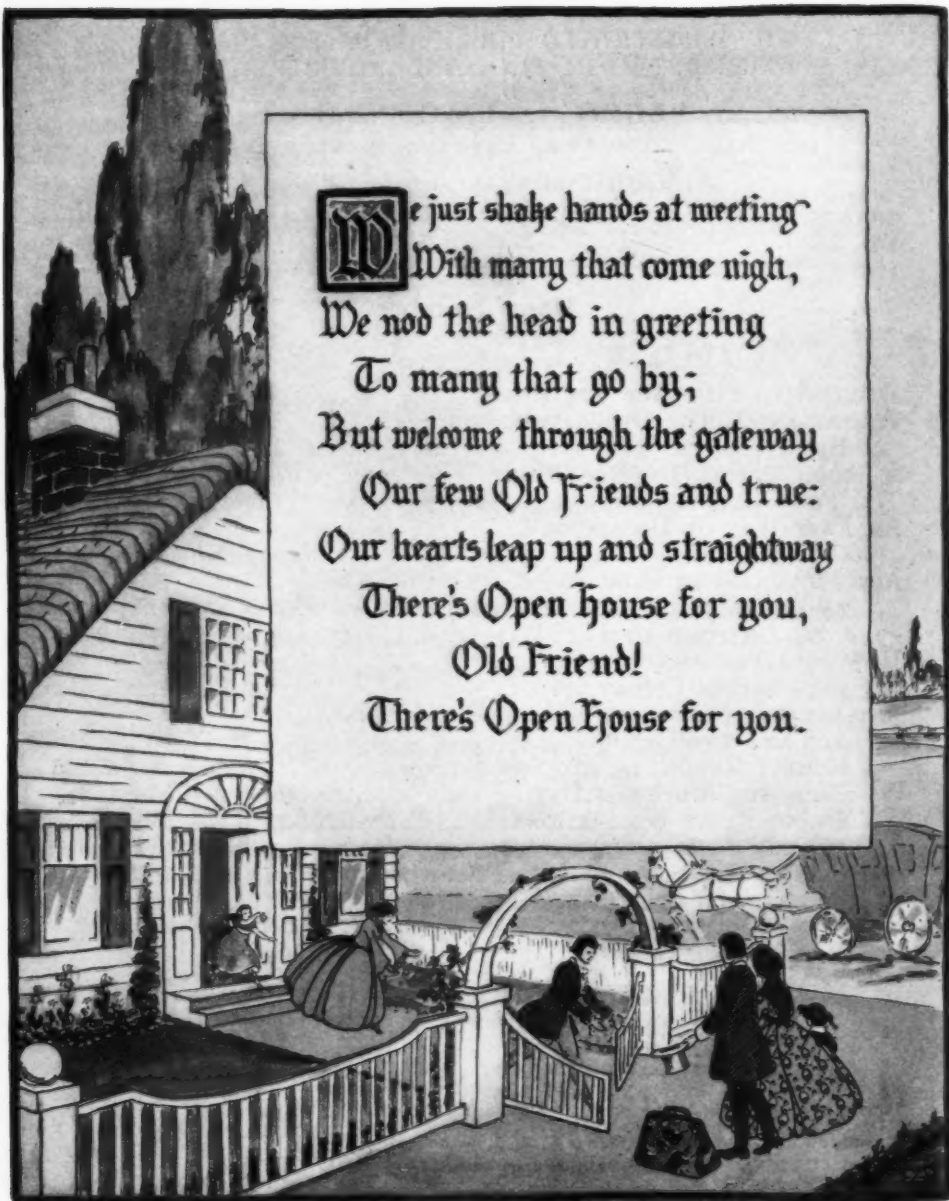
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We just shake hands at meeting
With many that come nigh,
We nod the head in greeting
To many that go by;
But welcome through the gateway
Our few Old Friends and true:
Our hearts leap up and straightway
There's Open House for you,
Old Friend!
There's Open House for you.

A GUEST ROOM GREETING DESIGNED AND DRAWN BY FLORENCE PARSELL OF ANGOLA, INDIANA

The School Arts Magazine, May 1927

The School Arts Magazine

VOL. XXVI

MAY, 1927

No. 9

Decorative Tiles for the Home

NELLIE HAGAN

Marietta, Ohio

TILES are a very beautiful as well as useful form of art and should be recognized and appreciated in the field of modern decoration. They were the glory of ancient Persia and Rome, Babylon made pavements and wall pictures of them, and it remains for us today, to revive this fine old art. Uses for decorative tiles inside the home are almost endless in variety. Framed in narrow molding and hung on the wall they add an attractive bit of color to a room. Decorative landscapes may be used with charming effect as an inset plaque for the over-mantel decoration. They may be combined with fireplaces, mirrors and cabinets, in which uses they should always be designed to harmonize with the character of the house and its surroundings. Libraries may have classic or historic subjects depicted; living rooms and entries require cheerful and hospitable ideas; and nurseries may display fairyland characters or quaint portrayals of children with animal friends. The altar of a church presents a wonderful opportunity for the use of decorative tile panels, since this form of ornament is based upon permanence, simplicity, and the florescence of structural elements.

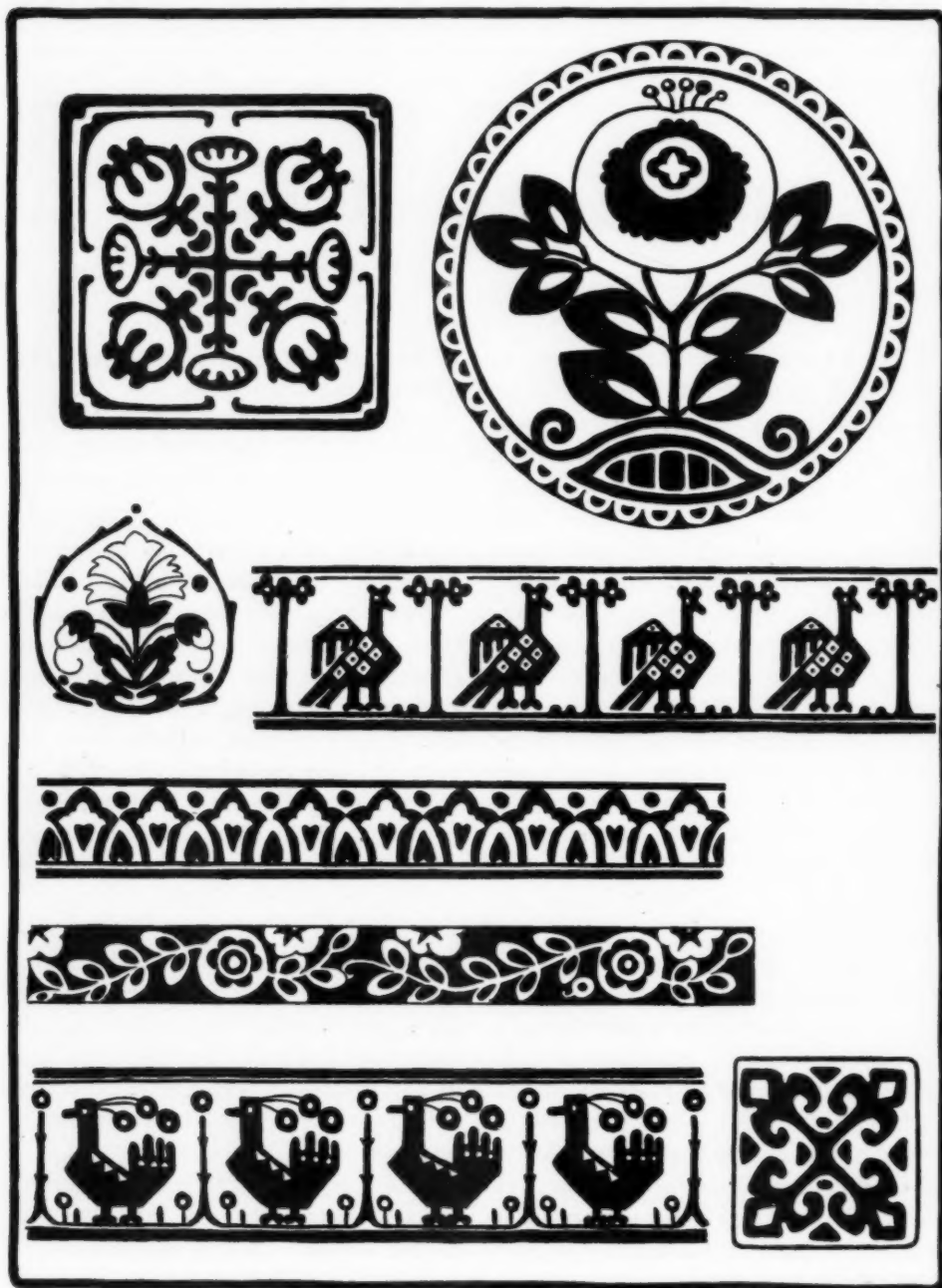
Colored cement and richly colored tiles, wherever used, give a radiance to otherwise dismal interiors; they bring

an esthetic center into a room which affords utmost charm and warmth.

Outside the house, porch and garden furniture offer a lovely use for tiles. A table or bench of solid wood construction with a tile panel inlaid would be steady, serviceable and impervious to outdoor exposure. For floors, tiles are both decorative and practical. Other uses for them in garden and lawn decoration are pergolas, fountains, pedestals, sundials, bird baths, and doubtless many others will suggest themselves when one has become interested in this delightful art.

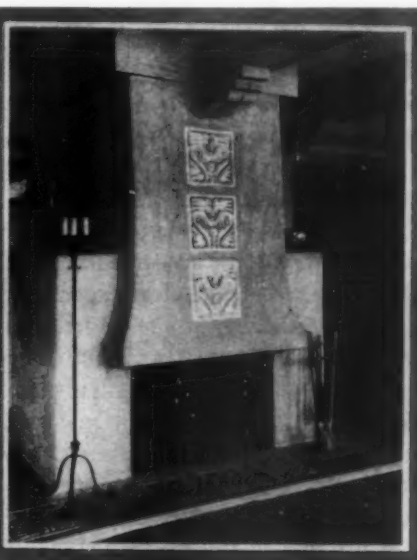
Decorating tiles is a wonderful opportunity for the use of lovely color, and offers a fine problem for designers. Like all other modes of decoration it may be developed in a very complicated and elaborate way, and it may also be treated quite simply and still have great charm. As many tiles as one wishes may be decorated, but for an exercise to be used in the classroom we decided that one tile for each pupil would be a satisfactory arrangement.

Students were supplied with brown practice paper, charcoal, and kneaded rubber erasers. A tile design must be one that is simple enough to be expressed in a few definite shapes and values. It must contain no very small areas, which add nothing to its beauty, and may de-



DESIGNS FOR DECORATIVE TILE BY NELLIE HAGAN. INDIVIDUAL NEEDS IN TILE NOWADAYS MAY BE PRODUCED WITH THE USE OF PORTLAND CEMENT AND CEMENT COLORS, WITHOUT THE NEED OF EXPENSIVE EQUIPMENT

The School Arts Magazine, May 1927



S MAY
ED OF

A GROUP OF FIREPLACES DESIGNED BY HOME BUILDERS AND PRODUCED WITH PETROMA CEMENT COLORS AND PORTLAND CEMENT. ARTISTIC TILE FOR FIREPLACES, FLOORS AND WALLS ARE POSSIBLE WITH COLOR CEMENT HANDICRAFT

The School Arts Magazine, May 1927

tract a great deal. In making these designs as in all others, attention must be first given to the general planning and spacing. Think of the subject simply, consider its decorative possibilities in terms of line and light and dark, and then proceed to carry out the particular idea which has been decided upon. Indeed, much more time was spent in studying the subjects and planning the motifs, than in the technical execution. Some members of the class selected landscapes as their subject matter. For these the panels were first divided into uneven areas: more sky than earth or vice versa, and then the main object of interest was located. The next step in the progress of our landscapes was blocking in some note of interest in the foreground, and lastly sketching the distances. Each student used his imagination and knowledge of line arrangement to make his panel one of beauty and one which would answer all the requirements of good design.

Other pupils chose leaf or flower forms for their tile designs because they were more familiar with this type of work and had had experience in conventionalizing natural forms. On the practice paper preliminary drawings of ornamental shapes were made from realistic and fantastic suggestions. Directness,

simplicity and good arrangement were sought in this problem, and many designs were produced which filled the given spaces in a very pleasing way. The best of these were further developed and embellished by light and dark detail which made the work more beautiful. When finished, a tracing was made on rice paper and transferred to the tile. For grade pupils the color work may be done with air-drying lacquers. If one has access to a china kiln, regular vitrifiable enamels or colors may be used to produce a most beautiful tile. These tiles make attractive rests for tea-pots or potted plants; if used for this purpose a piece of felt or sanitas should be glued to the under side when the work is finished. Whether the actual tiles are made in the classroom or not, this problem is one which will be profitable to any teacher of art, for it requires attention to the relation of masses, rhythmic lines, and brings out the principles of good design and color. Moreover, the use of tiles is one of the oldest devices of practical decoration, having flourished several hundred years before the coming of Christ. In recent years this ancient art has been revived, and restored to its significant place, and should be of interest to all students of art and home decoration.

"THE SOUTH WIND IN MAY DAYS,
WITH A NET OF SHINING HAZE,
SILVERS THE HORIZON WALL,
AND WITH SOFTNESS TOUCHES ALL."

Poetry and Color Decorations for Home Beauty

MRS. EUSEBIA M. THOMPSON

Department of Journalism, Kansas State Agricultural College

"Thus departed Hiawatha,
Hiawatha the beloved,
In the glory of the sunset,
In the purple mists of evening."

CLOSE your eyes after you read this quotation from Longfellow, and what do you see?

Helen Hale of Kansas City, student in Applied Art at the Kansas State Agricultural college under Miss Ethel Arnold, has painted a vivid picture to illustrate her conception of the departure of Hiawatha. The picture shows the figure of the Indian warrior as he faces the sunset in all its glory. High up at the right of the yellow glow of the sun may be seen a section of a rainbow. Hiawatha is a black figure with arms outstretched, his silhouette forming a cross against the background of the sunset. Above the rainbow and the sunset is a mass of purple clouds—"the mists of the evening." On the left are cliffs of a vivid orange, shading into green in the distance.

Every student in Miss Arnold's class chose a quotation such as the one from "Hiawatha" to illustrate, the object of this problem being "to form an original composition in a decorative landscape, the figure in the flat being either front or side view, the balance of the picture being a color harmony with the line and color movement in a balanced arrangement, using the color and shape suggesting the thought expressed in the quotation," according to Miss Arnold.

Marjorie Ainsworth, of St. John, chose Joyce Kilmer's "Trees" to illustrate:

TREES

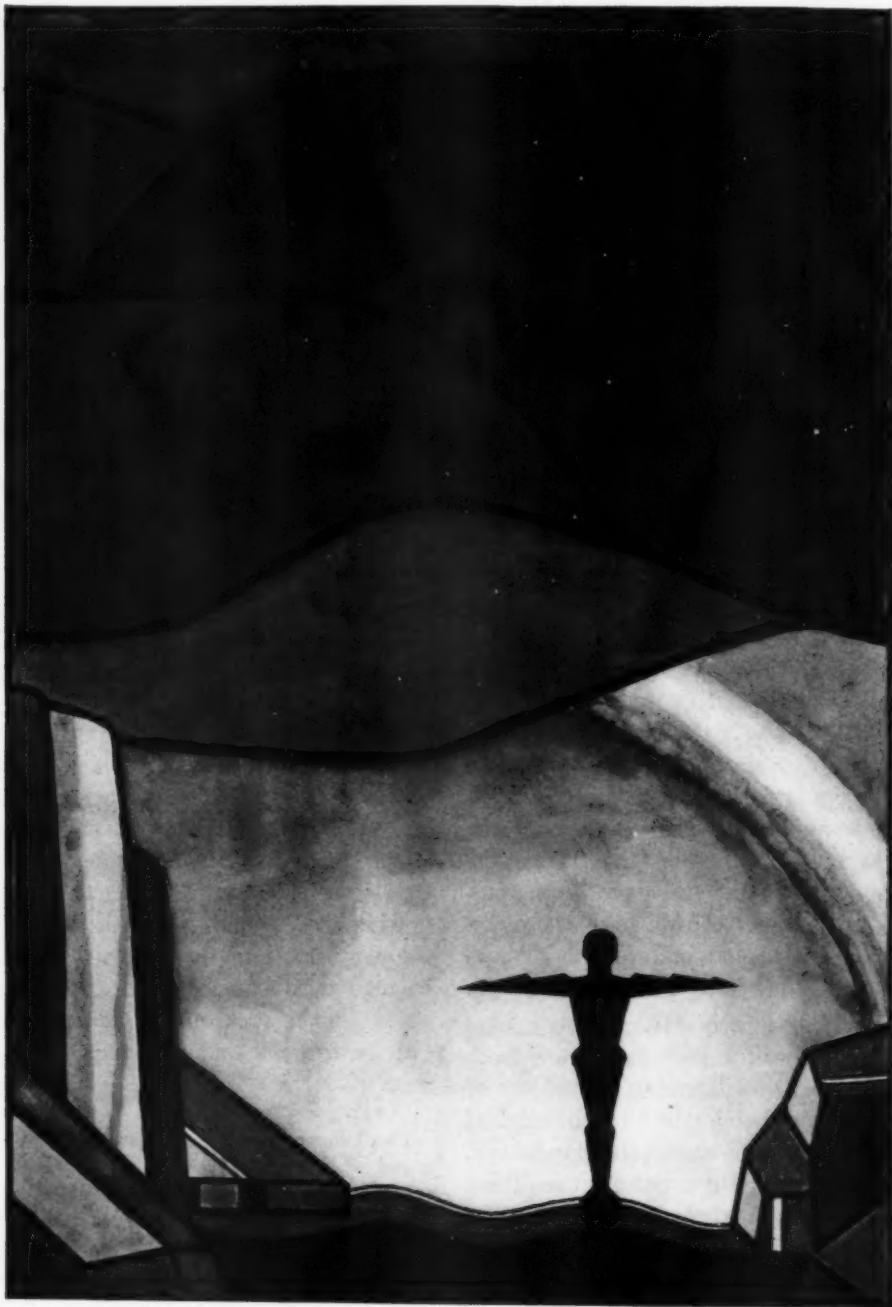
I think that I shall never see
A poem lovely as a tree.
A tree whose hungry mouth is pressed
Against the earth's sweet flowing breast;
A tree that looks at God all day,
And lifts her leafy arms to pray;
A tree that may in summer wear
A nest of robins in her hair;
Upon whose bosom snow has lain,
Who intimately lives with rain.
Poems are made by fools like me,
But only God can make a tree.

The picture which portrays the poem is a study in yellows, purples, grays, blues, nile greens, and pinks. The figure shows a side view of a girl in a yellow dress trimmed in black bands. She is looking up into a tree whose limbs are uplifted as in prayer, and whose leaves have a pinkish green tinge as they first unfold. "The earth's sweet flowing breast" has a purplish tinge, and the gray trunk of the tree with pinkish leaves has as a background a nile green sky. At the foot of the tree near the girl buttercups and bluebells may be seen.

PATTERNS

I walk down the garden paths
And all the daffodils
Are blowing, and the bright blue squills.
I walk down the patterned garden paths
In my stiff brocaded gown,
I too am a rare
Pattern. As I wander down
The garden paths,
My dress is richly figured.

Amy Lowell.



"THUS DEPARTED HIAWATHA"

A PICTURE DESIGN BY HELEN HALE OF KANSAS CITY, MADE AT THE KANSAS STATE AGRICULTURAL COLLEGE, UNDER MISS ETHEL ARNOLD, ART INSTRUCTOR

The School Arts Magazine, May 1927



"THE CATERPILLAR'S DREAM"

DESIGNED AND PAINTED IN COLOR BY GLADYS MEEKER OF WICHITA, A STUDENT OF THE KANSAS STATE AGRICULTURAL COLLEGE, UNDER MISS ETHEL ARNOLD, ART INSTRUCTOR

The School Arts Magazine, May 1927

Alice Johnson of Manhattan has made of this a dainty conception with a color scheme of green, gray, cream, tan, browns deepening into red, with black to accent the patterns.

The figure is a front view of a young lady coming down a garden walk of black, which is broken up into irregular shapes by green lines. The lady has a dress of gray, the bodice, and panniers of the full skirt being made into a pattern by means of a conventional flower design in black. Her heavy black hair is massed high on her head. She carries in both hands a corsage bouquet of red, cream and green. The iron gate through which she has just passed is very high, and has a scroll pattern over the top. The pillars for the gate are tan, outlined with brown. The ironwork of the gate and fence is in black. In front of the fence is a row of tall green-stemmed flowers, the latter being cream at the top, deepening gradually into red at the lower part of the stalk.

"At times a fragrant breeze comes floating by,
And brings, you know not why,
A feeling as when eager crowds await
Before a palace gate
Some wondrous pageant.
And you scarce would start
If from a beech's heart
A blue-eyed dryad,
Stepping forth, should say,
Behold me! I am May.

Henry Timrod

This picture is carried out in a color harmony of grays, greens, and reds. The figure is a front view of a blue-eyed

girl under a tree. She wears a bright red gown with a trail draped gracefully on the ground near her feet. She holds a garland of green leaves. The trunk of the tree is green and the leaves are a gray-green shade. Off in the distance at the left is a palace situated high on a green mountain cliff. This water color is made by Frances Leaman of Manhattan.

The caterpillar dreamed of a future spring,
When he'd climb up into the sky
And float o'er the ocean on happy wing,
A full-grown beautiful butterfly.

The color harmony for this picture is cream, tan, lavender, purple and black. On the right hand is the figure of a little boy seated on a black and purple hilltop. His hand is supporting his head, his elbow on his knee.

Floating gracefully in a cream colored sky, above a lavender ocean is a large tan and purple butterfly. The waves of the ocean are cream colored. At the top of the picture, hanging in festoons, are cream and lavender flowers of spring. This picture was designed by Gladys Meeker of Wichita.

Each member of the class has carried out an illustration of a different poem. This has been done in accordance with Miss Arnold's definition of art, which she says, "is man's creation or arrangement of suggestions from color, lines, shapes and textures from nature. There must be harmony and symphonies of colors and shapes."



A Tree-Covered Business Home

PEDRO J. LEMOS

Director of Museum of Fine Arts, Stanford University, California



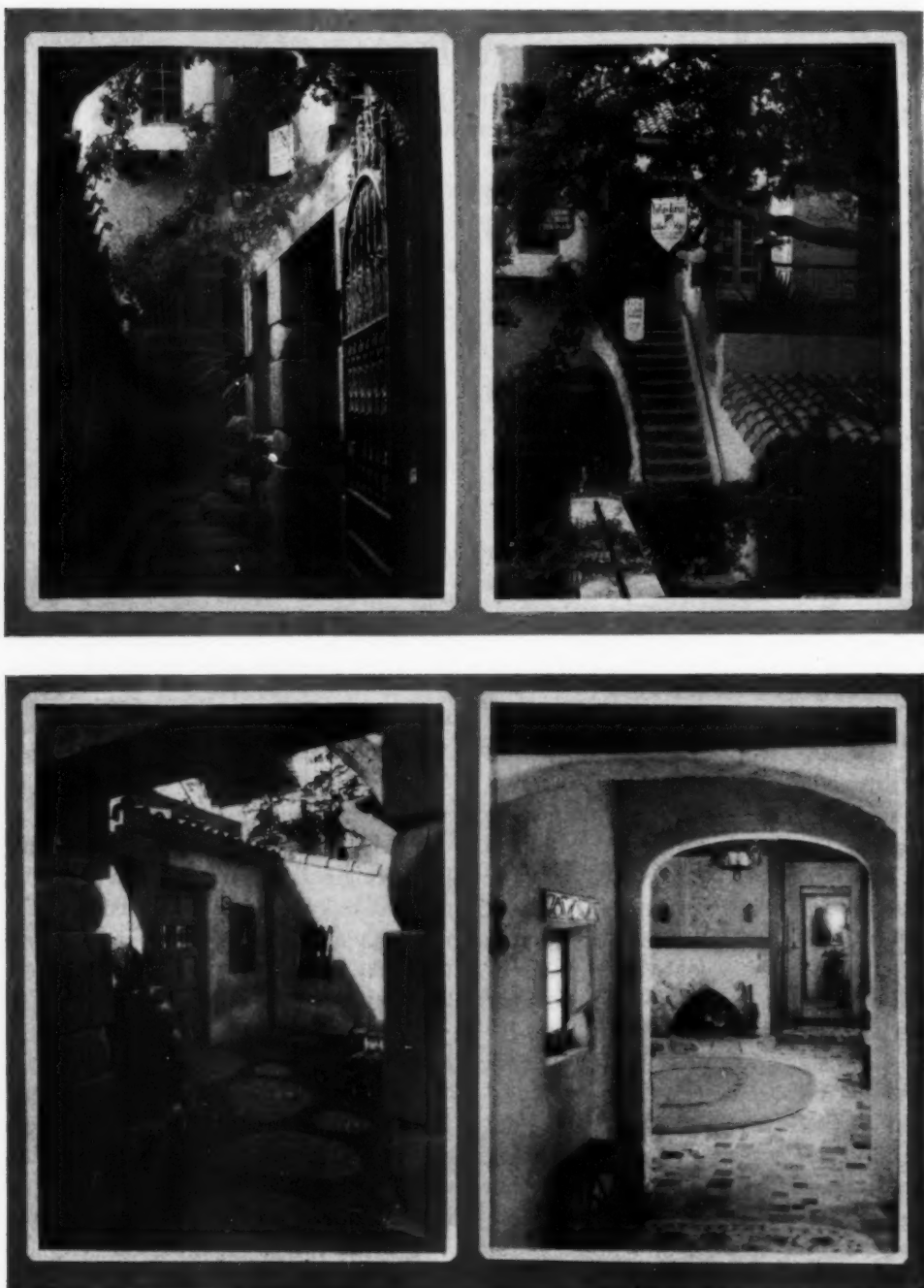
STUDIO COURT SURROUNDS A LARGE LIVE OAK TREE
THAT FORMS A LEAFY CANOPY OVER THE FOUNTAIN COURT

SEVERAL stories having appeared in magazines in reference to our building Studio Court in Palo Alto and many more inquiries having been made by readers of these articles, I am giving here the answers to these many questions from artists and art teachers about the building.

The building, Studio Court, is simply our attempt at building a structure for business shops to prove that an artistic building for business can also be practical and attractive. Second and not least in importance was the object of showing that a tree or trees in a business section may be an asset, that trees should be preserved on business streets, and that trees in a business section are needed as an aesthetic benefit in the same way that they are used in Old World cities.

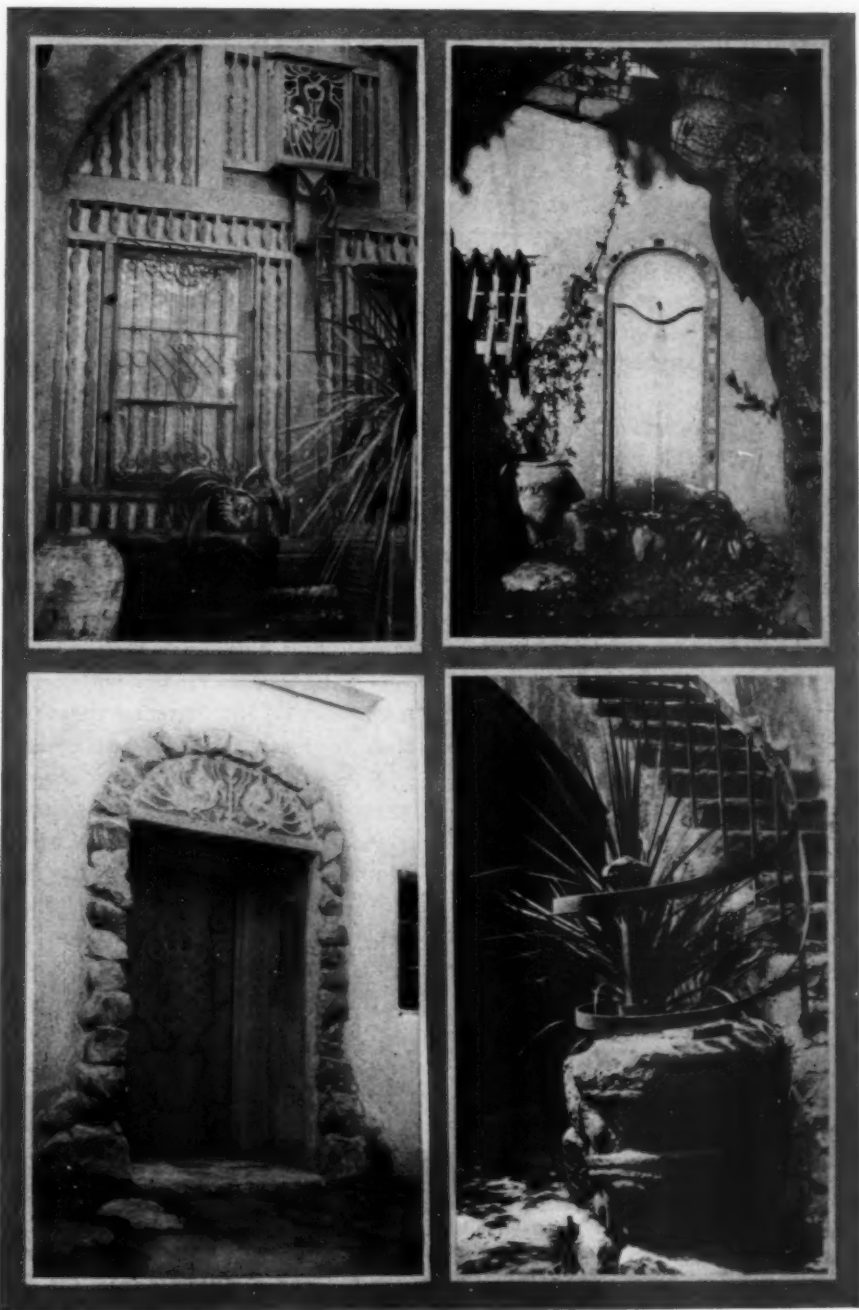
Palo Alto, like many other small California towns, has nature assets that are often overlooked by those who live too permanently in the locality. The town, originally beautified by a splendid grove of oak trees, has witnessed the cutting down of these oaks, one by one, to make way for ugly residences and mediocre business shops.

Trees were cut because they dropped leaves, or because the birds attracted to the trees ate up a few vegetables from the garden, or because someone realized a cord or two of firewood. In the old pioneer days every settler cleared away trees and this same idea of improving land exists in the minds of the average westerner. I shall never forget how a real estate man in Palo Alto endeavored to increase my interest in land that he



EVERY EXTERIOR AND INTERIOR PART OF STUDIO COURT HAS BEEN DESIGNED SO AS TO COMBINE BEAUTY WITH PRACTICABILITY. EVEN THE TWO SIDES THAT BORDER THE STREET ALLEY ARE AS INTERESTING AS THE FRONTAGE SECTIONS

The School Arts Magazine, May 1927



THE COURT SECTION OF STUDIO COURT IS ENRICHED WITH ARTISTIC NICHES, DECORATIVE CEMENT TILE, AND INTERESTING DOORWAYS. VISITORS COME FROM FAR AND NEAR TO SEE THESE FEATURES

The School Arts Magazine, May 1927

wished to sell by stating that it was unencumbered. When I asked the nature of the benefit he stated that there were no trees on the lots. Foliage and trees grow so easily in California that the native holds little respect for anything that grows naturally. That is the reason that in my home town people have been cutting down oaks and natural shrubs and vines and replacing them with birch and hawthorne trees and other things unrelated to the climate or location.

When Mrs. Lemos and I commenced to build the Studio Court around a large oak and this oak was in the center of the business district, the reaction in a community where trees in a business section are considered a nuisance, may be imagined.

It is said that every youngster in California is taught the word "unusual" at his mother's knee, as it is well known that there are only two kinds of weather in our state, unusual and fine. Anything therefore that is unusual is irregular, and as we were trying to build an unusual building around an oak tree, the effect stirred up a double animosity.

I presume that every small town has an old time group who resent anything being different than that done by their ancestors, and who consider anything different than their method as a reflection upon their standing in the community. Palo Alto has a similar body, and it is only because the young life that comes through Stanford University keeps the town alive, together with the fortunate entry into the business life of the community of a young bank president with vision and leadership, that the town has not settled down to a permanent Victorian period of inertia.

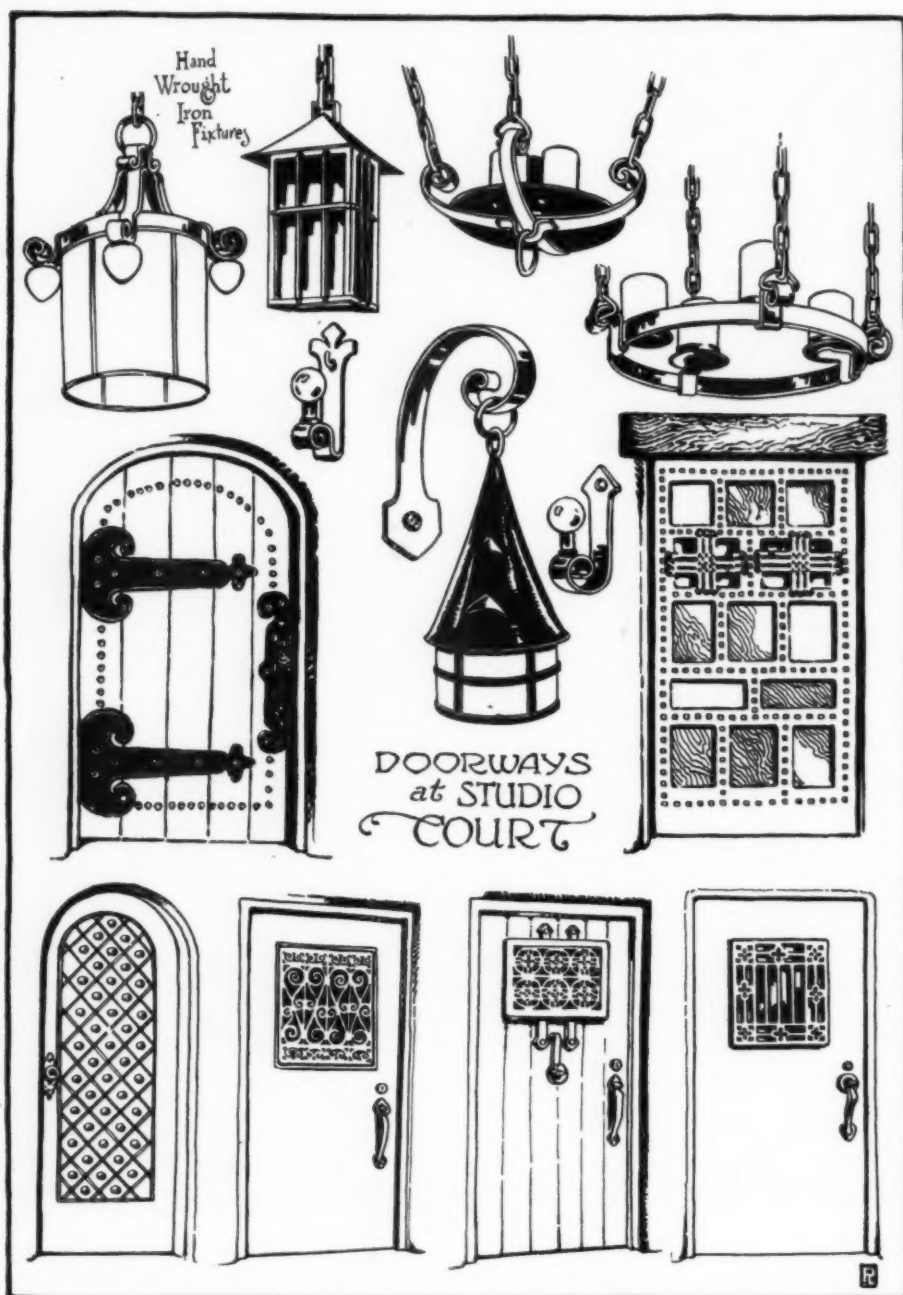
As our building progressed there were murmurings and ridicule and various annoyances and interferences. Every little supposed irregularity to the building code was used as an argument and statements were issued that I ought to be arrested for putting up such a place in Palo Alto.

Palo Alto is the Spanish name for Big Tree, or literally, it means Big Stick. The only reason that Big Stick was not used on me was that it happened to be firmly rooted in the form of a large redwood tree at the edge of the town. All we could do was to go ahead, realizing that once the building was finished it would show that business would be interested in spaces that were not merely four uninteresting walls with a hole for entrance in the front, generally termed a door. And go ahead we did, finding it necessary to work closely with the workmen to avoid the hard inartistic finishes that so many of them were used to. We showed how rounded edges on the walls were preferred to mechanical edges, how a hand-adzed beam was more beautiful than the machine finished surface. We praised the iron work that was left with the tool marks upon it and preferred the hand-touched everywhere to any machine results. If architects can ever succeed in securing the builders to avoid building with a T-square and triangle, architecture will progress in America. Structural requirements may be needed, but artistic and un-mechanical surfaces may be used as finishes.

This was the big problem in Studio Court. We had to break every craftsman away from his ideal that rigidity and accuracy of measurement was necessarily good work. At the same time, we had to impress upon them



THE SIX FIREPLACES IN THE ARTISTIC SHOPS IN STUDIO COURT HAVE BEEN ENRICHED WITH COLORFUL PETROMA CEMENT TILES AND REPOUSSED METAL WORK. EACH FIREPLACE HAS BEEN DESIGNED TO HARMONIZE WITH ITS ROOM, AND IMPART A FRIENDLY HOME TOUCH TO THE INTERIORS



THE LIGHTING FIXTURES FOR THE ROOMS IN STUDIO COURT WERE HAND WROUGHT WITH OLD IRON TO COMBINE THE CHARM OF MEDIEVAL IRON CRAFT WITH MODERN ELECTRIC NEEDS. THE DOORWAYS WERE DESIGNED FOR EACH SPECIAL LOCATION

The School Arts Magazine, May 1927

that handwork or "roughwork" did not mean carelessness. That it meant more thoughtfulness and therefore more individuality.

It is for this reason that we often called upon those who were not too definitely saturated with the idea that the more finish and smoothness, the better the work. To avoid using mechanically-made roofing tile, I made a long trip to supervise the making of a tapering roof tile by men who recently had made such tile in Spain. I called upon the University blacksmith who made all the iron work needed between shoeing horses and repairing garden tools. My family and friends helped in the project. Mrs. Lemos made the decorative tile, my brother Frank produced all the carved decorations and my father built the stone steps and walls as he used to do in his father's gardens in Europe sixty years ago. Byron De Bolt helped to build a fountain or two, and a niche and large jardinières here and there were made. Others brought plants and told where material was located that I needed.

Little by little the community became greatly interested and enthused and as the building was finished and occupied, becoming a part of the city life, a complete conversion and acceptance by those who opposed it has been the result.

The building is enhanced by irregular roof lines and in order to visualize all the angles of these roof lines, we made a cardboard model that enabled us to study the different units from different positions. Because of the tree a courtyard was designed to allow air and water space. This courtyard was arranged as a passageway to parts of the lower floor,

while an outside stairway from the court built with quaint iron work and old moss-covered stones leads to the second and third floor.

Old iron grilles and colorful tiles from Europe have been woven into the general scheme of the building. We call the type of architecture Mediterranean but it includes harmonious characteristics of other types. A Japanese recently said it made him think of Japanese places, and a Chinese a few days afterward said the courtyard and stairway was just like China. We have sought a common denominator in the decorations and we have used oriental motifs, Aztec, and Maya Indian, Pueblo and Spanish motifs in a way that no conflict is felt. California receives much oriental material, and with the Spanish period of occupation, together with the Indian traditions and handicrafts, we have utilized all these as an influence in the design of Studio Court.

People come from far and near to see the place, and it has become the show place of the town. The gift shop, tea room, and the smart gown shop all profit by the interest of the visitors, and visitors return again and again with friends. The building has been made low and friendly in interiors and many architects have visited the place because their patrons have asked for homes and business places built on similar lines. We have been asked to design similar type buildings for Florida, Oklahoma, Los Angeles, and many nearer places. These commissions of course have had to be refused as our aim was to demonstrate an idea which we have fully proven. The only similar project we have entered into was to

(Concluded on page xxx)

The Four Ruling Families of Type Design

DOROTHY ALLEN

Instructor of Printing Design, Technical High School, Indianapolis, Indiana

TEXT

A THOROUGHGOING medievalist is the Text among type families. In this one are continued those traditions associated with the age of the cathedral builders—the golden days of handcraft and guild, of religious pageantry, of court pomp and ceremony. From very active participation in our modern type world, which is so much more preoccupied with material, commercial, and scientific enterprises, Text type has long since retired. As part of the propaganda in his insane idea of a *medieval* empire, Kaiser Wilhelm attempted to hold Text to all the burdens a *modern* civilization imposes on printing—in business, scholarly investigation, literature—but he never succeeded in reconciling it to the task. For we moderns will that our printing be easily read. Text did not develop under any such limitation, and especially was the commonly used German Text (a fussy dowager duchess of a type!) unfitted for such service. In Germany will before long be found, as in all other countries of our western civilization, the capable Roman type family handling the affairs of state, leaving to Text type the practice of medievalism and some expression of the emotional side of life that is still with us. The recent commercial exhibit of modern German books at Columbia University, New York, was a revelation of the extent to which Text for general printing in Germany has already been supplanted by Roman, and

to which Text for specialized printing is being supplanted by Text designs less grotesque in character.

The naïve irregularities in the earliest type letters, those of Gutenberg and Ratdolt, worked to their advantage in rendering the spirit of the medieval *manuscript* letters. Throughout its centuries of existence before being shackled to the press, Text was a letter to be played with, remolded, embellished to the greater glory of God. The old letter does in beauty defy the new letter from the press of today which is “perfected”—to the greater glory of the machine. William Morris, driven to the Middle Ages by his despair of machine methods and his reverence of the human touch, met the spirit of Text manuscript letters more than halfway in the Troy and Chaucer types of his design. Morris poured his generous inspiration into the field of typography. Printers today are experimenting to make their pages less iron in character, or at least more malleable. One pleasing variation is to call in the aid of special medieval type initials, Missal, or Caxton, often set as rubrics in paragraphs of some good black-letter type—Caslon Text, Cloister Black or Tudor Black.

Printers, inhibited by unsavory examples of originality of half a century ago, have come to be timid creatures who prefer following models to costly experimenting on their own time and reputation. If the fancy is attracted to

VERSALS & MISSALS
DERIVED FROM UNCIALS

À Ð æ ħ œ
Lombardic Gothic Versals.

À Ð æ ħ œ
Missal Initials (Type)

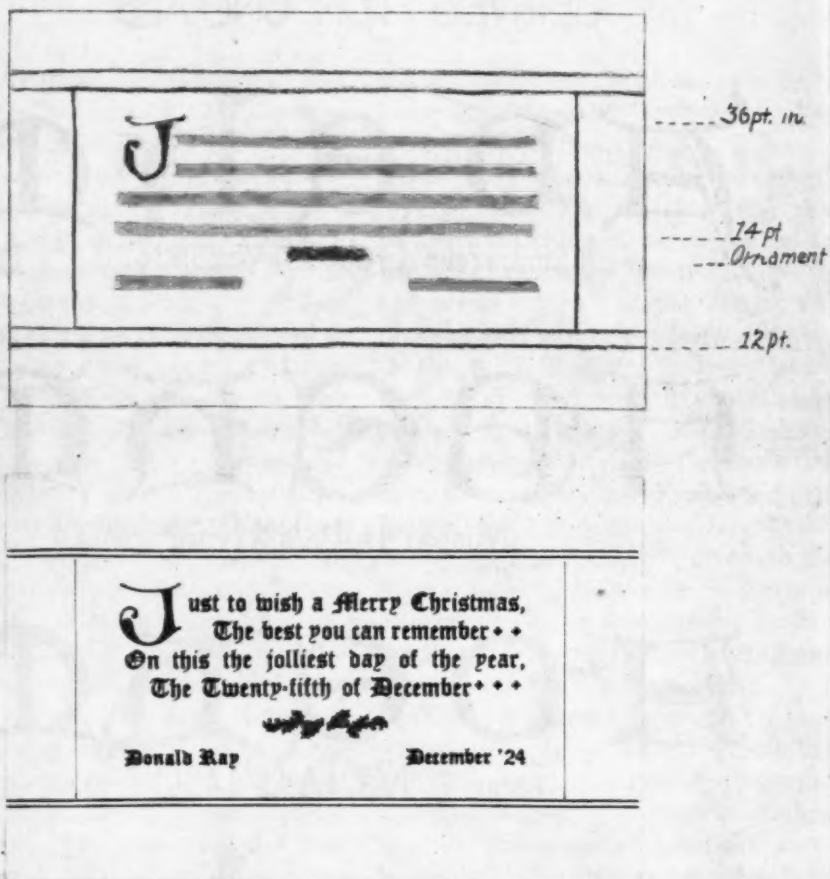
À Ð æ ħ œ
From A Ms. (A.D. 1436)

À Ð æ ħ œ
From "Rule of St. Benedict"

A STUDENT'S WORK SHEET OF VERSALS AND MISSALS AS PART OF A STUDY IN TEXT TYPE
DESIGN UNDER MISS DOROTHY ALLEN, PRINTING DESIGN INSTRUCTOR, TECHNICAL HIGH SCHOOL,
INDIANAPOLIS, INDIANA

The School Arts Magazine, May 1927

DESIGN FOR CHRISTMAS CARD



Dec. 3, 1924

Donald Ray

A PENCIL LAYOUT FOR A CHRISTMAS CARD DESIGN AND THE FINISHED TYPE DESIGN
IN TEXT, AS PRODUCED BY DONALD RAY, UNDER MISS DOROTHY ALLEN, INSTRUCTOR

The School Arts Magazine, May 1927

SPECIMENS OF TEXT

Correct use: Church printing, Christmas, Easter headings, decorative initials. To advertise crafts.

Incorrect use: For machinery, fire sale, lumber advertisements.

San Francisco

The Boston Post

Extend their best wishes

For a prosperous New Year

Princess Cover Paper



Chambers Opera House

THE NEW REPRESENTATIONS NEW & ENLARGED NEW AMSTERDAM THEATRE BUILDING FORTY SECOND STREET NEAR BROADWAY



SPECIMEN OF TEXT LETTERING COLLECTED AND MOUNTED BY
A STUDENT OF PRINTING DESIGN UNDER MISS DOROTHY ALLEN

The School Arts Magazine, May 1927

choice of Text for a job, however, this type invites the imagination to pour the breath of new life into the page. In advertisements, or any job in which legibility is demanded, a line or two will be set in Text and the bulk of the copy must almost of necessity be set in Roman type.

The student works into the Text letter forms from the soennecken pen, round lower-case, Roman letters, squeezing these into narrower compass by flattening the curves to straight lines with abrupt turns. Good copies or adaptations of different Text types from the specimen books may be made with the same pen, thus helping to develop the student's critical judgment of types on

the market. Layouts for letterheads, advertisements, and business cards or tickets bring up problems of their own. The individual Christmas card, with verse made under the guidance of the English teacher, the student delights to plan and print, this the problem in which each and every boy discovers his latent talent! Other layouts given in connection with this type should stress its medieval connections. Though the student will confront the teacher with advertisements of *coal* in Text type, claiming for its blackness that the type has been put to colorful significance, it is well to point to a bold "Gothic" as more colorful and certainly more suited to such undignified use.

An Easy Way of Designing a Candle Holder

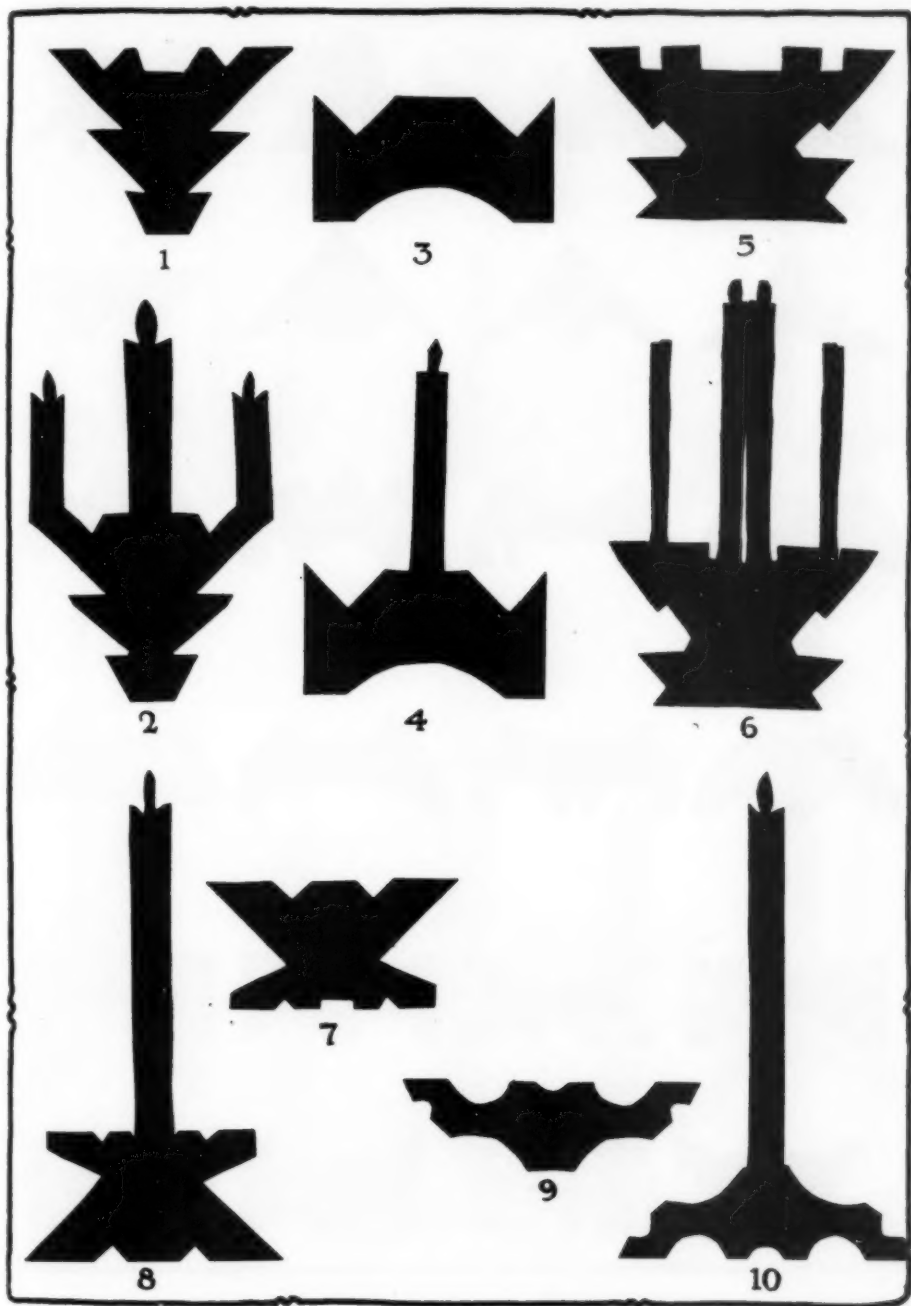
JANE REHNSTRAND

Director of Art, State Normal, Superior, Wisconsin.

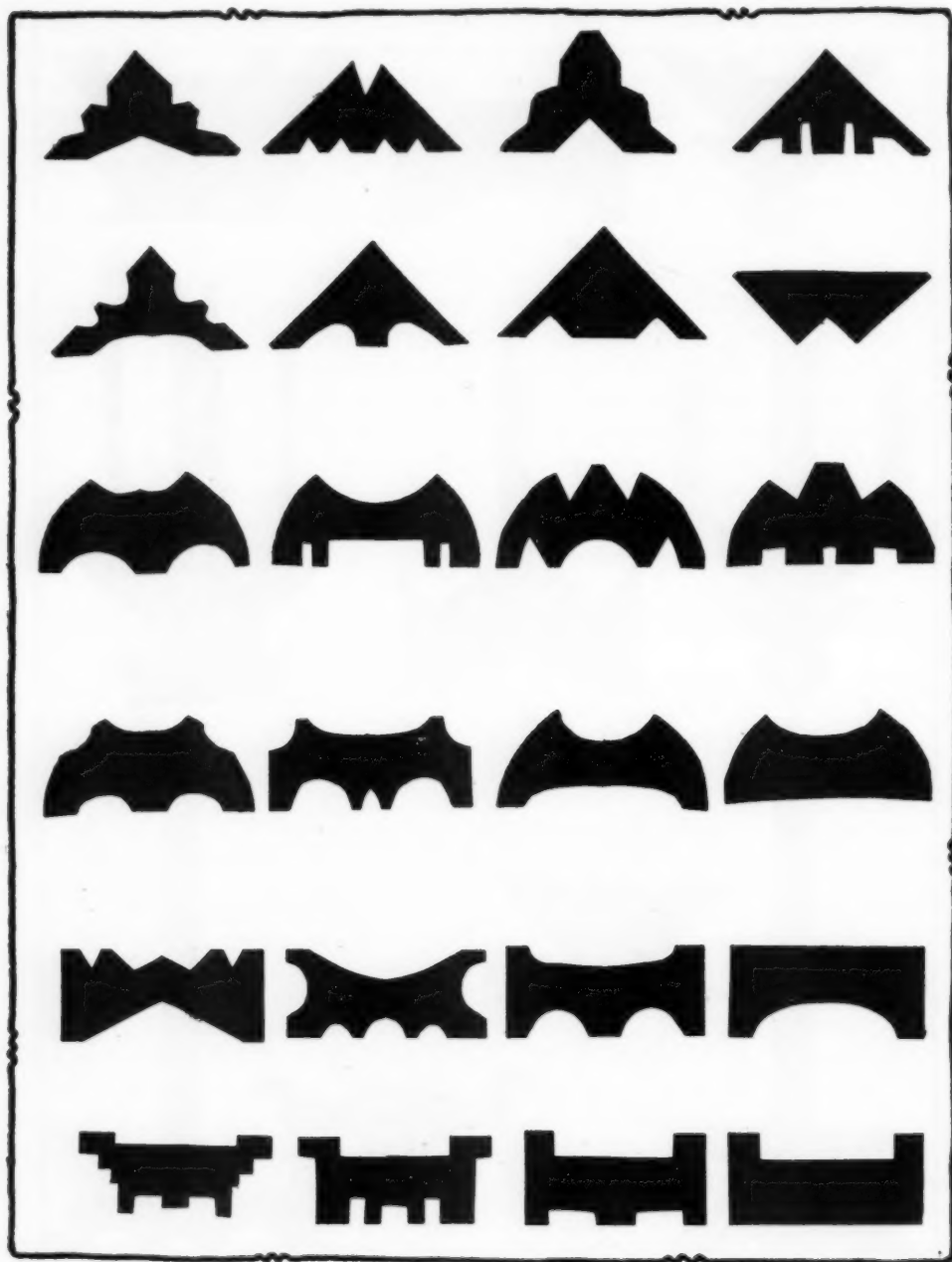
AN appropriate and popular design for the home project is the candle and candle holder. It is used very effectively on Christmas cards, mottoes, booklets, programs, calendars, and window decorations. The usual candle and holder is not very easy to draw for the beginning grades. A very simple holder may be made by using oblongs, triangles and half circles as the basis. Use scissors and cutting paper of medium weight. Have the class cut many differently proportional oblongs, triangles and circles. Now take an oblong, fold in centre and cut out an oblong at the top or bottom to vary the shape. The figure (1) on next

page illustrates. Try another by cutting out two or three oblongs, circles and triangles as a base. The next step is to select the best holders and cut a new design including the candles (see illustration).

Little problems like this one may be given (1): Use triangles as the basic form, extract 3 triangles and 1 half circle, or (2): The half circle as basic form extract 5 half circles and 3 oblongs, etc. Many original design units result from this method. The design units may now be placed on a geometric form and applied to a given space. The window medallions are an application of the problem.

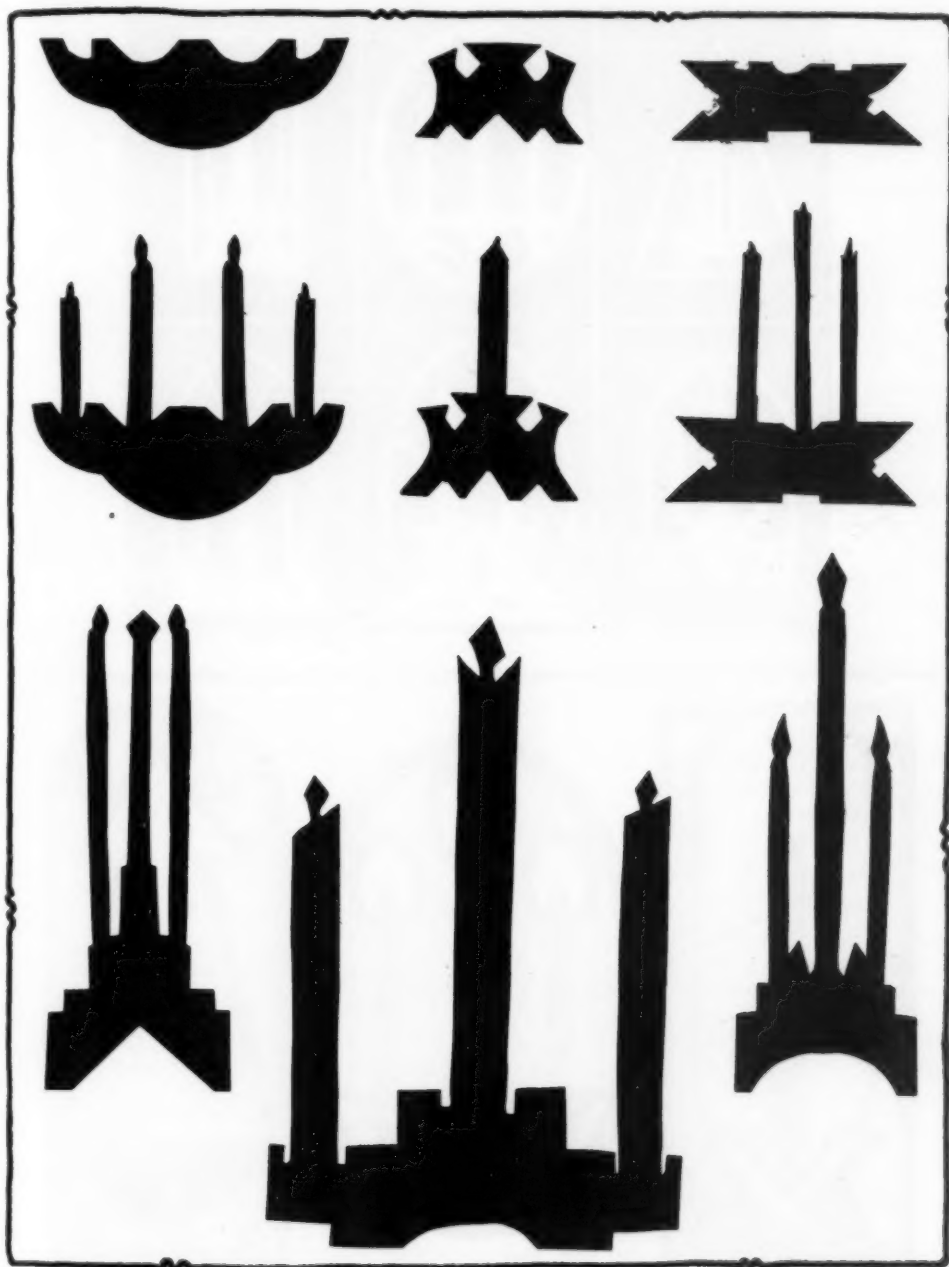


CUT PAPER CANDLE HOLDER DESIGNS DESCRIBED ON THE OPPOSITE PAGE BY
MISS JANE REHNSTRAND, DIRECTOR OF ART, STATE NORMAL, SUPERIOR, WISCONSIN
The School Arts Magazine, May 1927



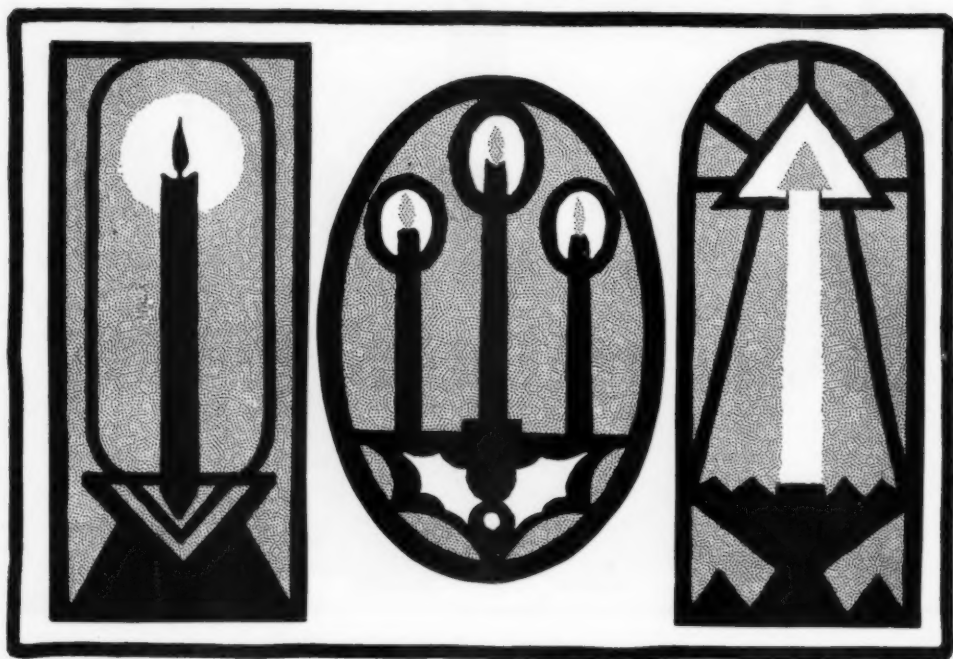
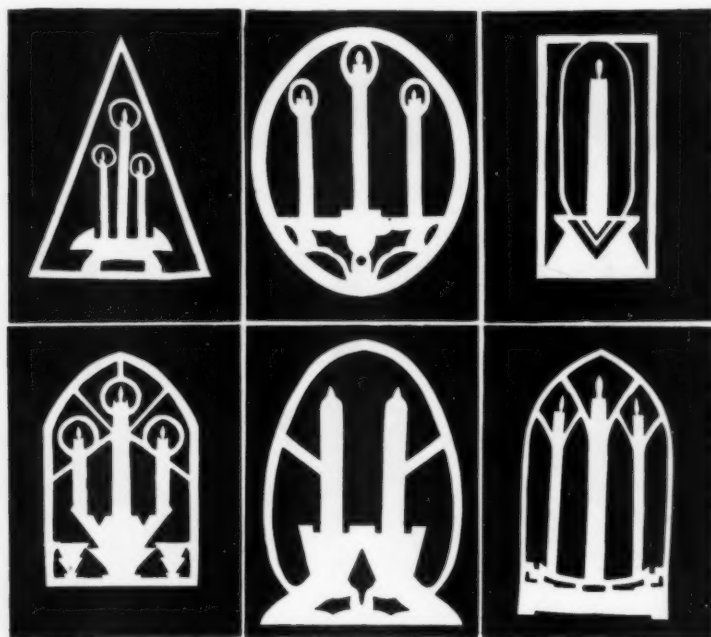
TWENTY-FOUR CANDLE HOLDER BASES DESIGNED WITH CUT PAPER AS AN APPLIED ART PROBLEM FOR TEACHING GOOD DESIGN FORM THROUGH A SIMPLE HOME OBJECT SUCH AS A CANDLE HOLDER

The School Arts Magazine, May 1927



A PAGE OF CANDLE HOLDERS SHOWING THE ADDITION OF THE CANDLES AS A PROBLEM IN DESIGN. RECEIVED FROM MISS JANE REHNSTRAND, SUPERIOR, WISCONSIN

The School Arts Magazine, May 1927



THE CANDLE HOLDER PROBLEM IS SHOWN HERE APPLIED TO CHRISTMAS CARD MOTIFS AND ALSO DESIGNED FOR USE AS TRANSPARENT WINDOW DECORATIONS

The School Arts Magazine, May 1927

Art Education in High Schools as a Means to Improve Art Taste in the Home

MISS NELLIE S. NORRIS

Chairman of the Art Department, Forest Park Junior-Senior High School, Baltimore, Maryland

WHAT IS ART?

IT IS no longer necessary to argue that art has its place in education. It is necessary to define, as far as possible, what art is and what education is, in order to estimate how far art education can go towards improving public taste. One way of defining a subject is by using negative definitions. Therefore we can say that art is not drawing or any other tool used in the production of beautiful things. Art is not necessarily vocational, delegated to certain individuals who thereby make their livelihood. Art is a "living, vital progressive force," which takes hold of the lives of all the people. It deals with human emotions and depends on them for development. We have only to recall the "glory that was Greece and the grandeur that was Rome," as depicted by the artists of those days, to realize how fully art takes hold of the lives of the people of the highest civilization. It is the most enduring record of history, not only of facts but of feelings, of the noblest thoughts and ideals of a people. We enjoy art treasures as a priceless inheritance.

In contrast with the art of Greece and Rome we have only to look at the modern art of Germany. Many say that anyone able to "read Art" would have been able to predict the war, so completely did the art of Germany depict the baser ideas of life. One has only to recall the recent international exhibition held in Lido and the exhibition of Modern German art held in Munich in 1921 to realize a decadent element still present. We can say, therefore, that art is not necessarily beauty, but the expression of the emotions of an individual or of a nation. Beauty conveys visual comfort. We shall soon have to change the words of "America, the Beautiful" if we do not change the billboards that mar our landscape. We shall see whether Americans prefer to hand down to posterity a few extra millions, made from advertising gasoline and overalls, or a country rich in beautiful landscape and cities

unspoiled by atrocious signs. Through education it is hoped to remedy the illiteracy of the people, which is responsible so far in artistic development.

WHAT IS EDUCATION?

This brings up the question, "What is education?" To quote John Dewey, "Education is growth, activity leading to further activity." Spencer says that it is a preparation for complete living. No definition would be complete unless it included the principles of health, preparation for citizenship, vocational training, and profitable enjoyment of leisure time. It can easily be shown how art plays an important part in the formation of these principles. If these things matter to us as we say they do, then we can no longer feel that art education has performed its duty when it has taught the community to draw a cube or paint a color circle. Neither can we feel satisfied with a little picture study or lectures on the History of Art. These things may be necessary to a certain degree but they cannot function alone. As history is more than a record so art must be more than drawing.

THE AIM OF ART EDUCATION

What, then, should be the aim of Art education in our Junior and Senior High Schools? Is it not a question of production and consumption? All must consume, but it is not necessary for all to produce. All must buy clothes and furniture and houses, but it is not necessary that all should be draftsmen, designers and architects. We do not read poetry unless we appreciate and understand poetry; we do not go to hear good music unless we appreciate and understand good music; but we do buy art, not only the silk fabrics and jewelry that catch the eye of those who pass, but also painting, sculpture, and architecture, with very little if any intelligence about the subject. Since the students who are now in our Junior and Senior High Schools are to be approximately one half of the consumers of the future it should be the aim of

art education in these schools to give those students some intelligent background for meeting the problems they are surely to encounter. Among the group of the future there will be some who will go into the various art trades. These students can be sifted out and given special training in so far as it is possible in the community in which they live.

Why has it taken the public so long to realize the vital need of art education? Perhaps we have inherited something from our Puritan fathers; perhaps the former educators who gave us our emotional aims have ignored the esthetic and emotional side of life; perhaps because most artists made little money parents have discouraged the study of Art; perhaps the old doctrine of "Art for Art's sake" had no power when it came to drawing a cone in six positions and the child who was not a technician felt it a waste of time.

CAN ART BE TAUGHT?

We still have the question, "Can Art be taught?" The pros and cons come from all quarters. Those who say that art cannot be taught have a narrow concept of art or realize the harmful result of too much teaching. Those who insist that art can be taught as well as history, literature or music have a true understanding of art and teaching. We shall never be the nation which we hope to be until we teach our people something about art.

Because one enjoys reading does not mean that he must write a book, and because one appreciates beautiful things does not mean that he must paint a picture. It has been difficult to realize this, and the public, knowing that all could not be artists in the narrow sense of the term, declared art education to be one of the "fads and frills." After a generation of persistent effort in a broad way, parents see that their children have opportunities they never had and capacities that they never dreamed of. So it is that there were more teachers of "fads and frills" in 1920 than there were teachers in 1900.

Much American talent has lain dormant in the past on account of the place delegated to art education. A few artists have gone to Europe and their works have shown a strong European tendency. It has, therefore, been said, by us as well as by Europeans, that America has no art. We do not paint Madonnas as Raphael did nor peasants as Millet did, but we have an

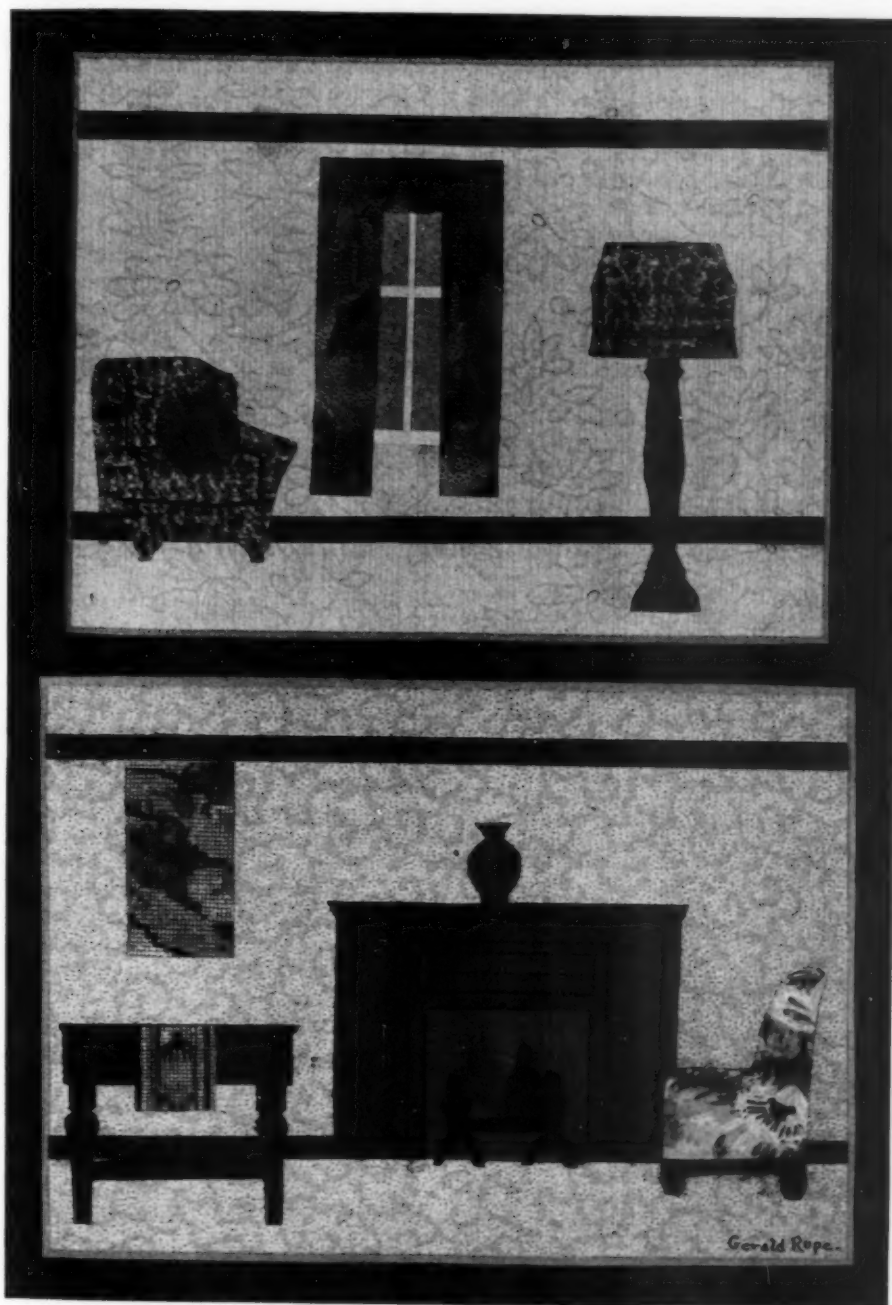
art, and we should teach the children to love it. Then they will be their own judges of art and will not depend upon a print of something three or four hundred years old. We have only to go into any art gallery in America to find how sadly an art sense is lacking. Some people go because others are going; some try diligently, by gluing their eyes to a catalogue, to understand what it is about; while a few have sufficient general or specific training to enjoy the treasures.

General good taste and an art appreciation sense can be acquired by systematic instruction in the classroom and in art galleries and shops. Some ask if the crude work of children can increase their understanding of line, light and dark, color, composition and technique. The answer is that we learn by doing; we understand beautiful lines after we try to make them; we know color harmony better after we have colored something. There is one serious difficulty. That is we try to teach too much.

Mr. Alon Bement states that there are great differences of opinion as to what drawing is. He finds that in the rapid drawings made by children there is an art quality that sometimes sophisticated artists do not get. He also finds, and many will agree with him, that if children draw for an hour the drawings get worse and worse. We have the example of Renoir who painted masterpieces before he studied in school and whose work afterward amounted to very little. In the hope of improving the standards of drawing, teachers frequently drill and polish until they have nothing left. This has been so fully realized finally that the pendulum has swung just as far in the other direction. The theory now is that the child should express himself, in his own way, without any help from an adult. This method would be better if each child could live a thousand or more years and go through all the learning processes of the race. Economy of time, money and effort do not make this method expedient. Art should not be put over on the child, but should be allowed to come out from the development of his whole nature.

"What we choose is what we are,
And what we love we shall yet be."

There is no reason for saying that teachers should not teach at all because they should not teach too much.



ROOM INTERIORS MADE FROM CUT PAPER SECTIONS OF WALL
PAPER BY THE PUPILS OF JANE LOUISE FULTON, PORTLAND, INDIANA
The School Arts Magazine, May 1927

REASONS FOR TEACHING ART IN THE PUBLIC SCHOOLS—NATIONAL ADVANTAGES

Since eighty-two per cent of the children in this country attend the public school it is the greatest agency for democratizing art. The public school can discover special ability to be trained, thus adding to the store of beautiful things as well as giving a knowledge for selection. Since we must have art and use art products it is a case of whether the school shall teach us to use them well or leave us to our own untrained taste to use them badly.

In Paris, London, Vienna, New York and Philadelphia there are a few designers and manufacturers interested in producing beautiful furniture, rugs and household articles, but they find little demand for them, while other firms have unfilled orders for articles poorly designed and poorly made. These dealers say they must make what the people want, even though they know the colors and ornaments are violent.

This means that the underlying principles of art should be taught in the schoolroom where millions of children will take the lessons to millions of homes. They, too, will become home-makers and teachers of the next generation and therefore need this art training. In the past the taste of the king dominated the taste of the country. We have thought that it was sufficient for a person to be physically well fit, "mentally alert, morally upright," and able to make a living. This is not enough; it is not true democracy. We are esthetically ignorant and, what is worse, proud of it. Without a guide or catalogue we are lost before the world's masterpieces, and without a shop girl we are lost in selecting the most ordinary articles.

Again comes the question: Can you teach these things to children? Will they remember them when they are older? The answers are just as persistent as the questions. Normal children have a capacity for normal enjoyment. If their interest is stimulated in the beautiful, joy comes spontaneously. Whatever is vividly presented is never forgotten. We have to agree with the Hawaiian schoolboy who said, "What we want in our nation we must put in our schools."

We must always train the skilled artist and artisan in special schools but since a large part of the world's work is done by machinery we

must teach the majority of people to insist on the manufacture of goods that are fine. This viewpoint ceases to call art a fad and makes it function in producing better homes and gardens, better public buildings and squares, and even better sculpture and painting.

INDIVIDUAL ADVANTAGES

Through the teaching of art in the public schools children are given a chance to discover their own abilities. Perhaps more people would use art as a means of expression if they had been allowed the tools when children. No one disputes the advantages of a person who can use a picture to express an idea. Van Loon says that we could save many superfluous words if we could draw pictures as we can use verbs and nouns.

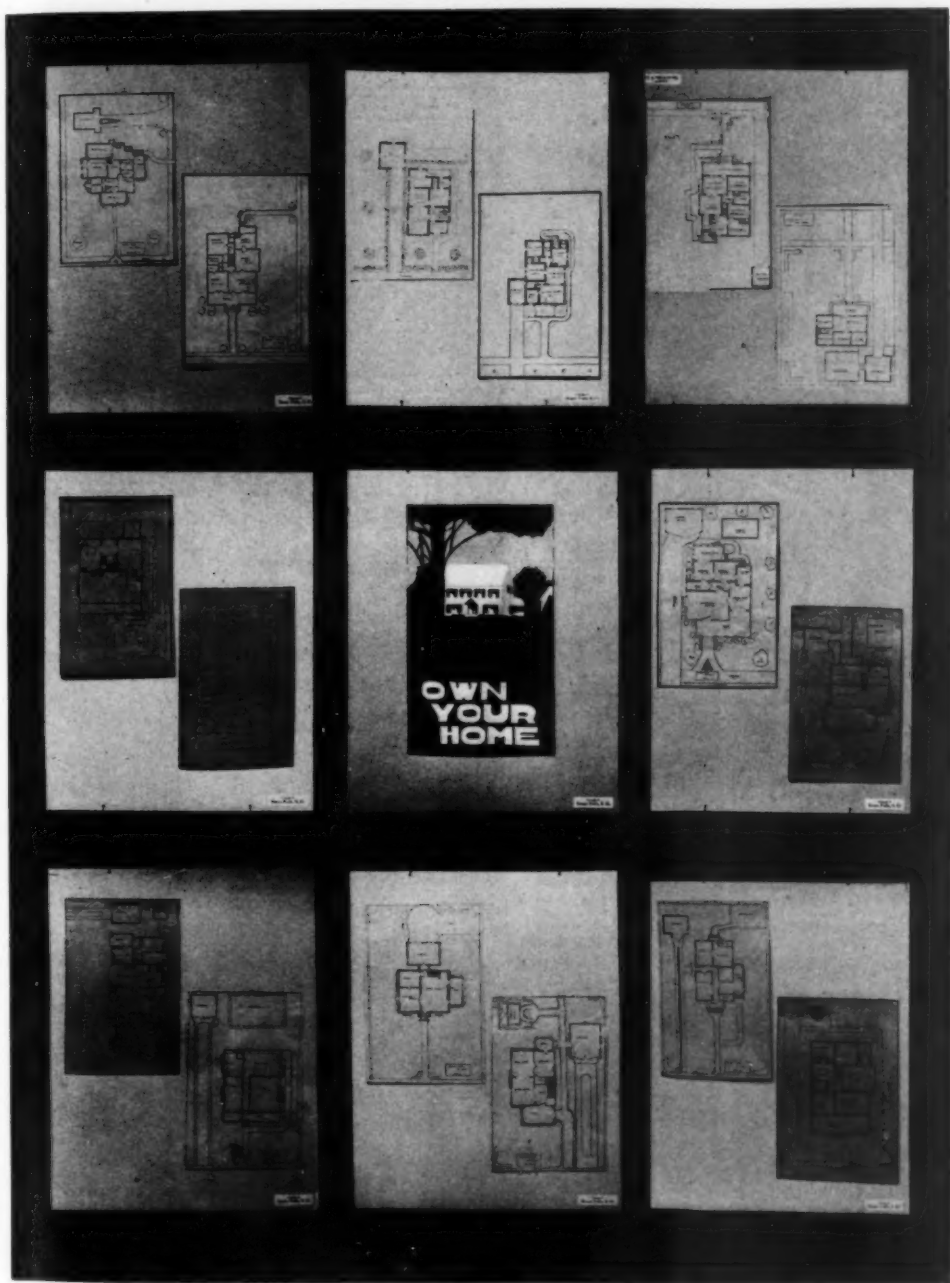
Not only would every employer and employee be helped specifically in his work but he would enjoy living more if he had more of the world's culture. History would mean more if he could understand the art in our great memorials; the drama on the stage would mean more if he understood color and composition; music would mean more if he understood tone harmony and rhythm; and sculpture, painting and architecture would mean more if he had tried to express himself in those mediums, no matter how crudely. He would then be part of the appreciative audience for the artist, as he is for the actor, without which great art cannot exist.

EDUCATIONAL DEVELOPMENT

Art has been a thing apart, belonging only to a certain class, for so long that few educators have yet seen the educational value of the subject. Art education should be carried on at public expense not only for the sake of art but to make American education complete by developing the whole personality of every individual. If we consider Parker's five types of learning we shall see that the study of Art fits into each type.

ACQUIRING MOTOR CONTROL

Art is one of the best subjects for acquiring motor control, especially of the small muscles of the hand and eye. At first, attention should be paid to the movement of the hand. Later, attention may be paid to the result of the drawing.



HOUSE AND LOT PLANS BY PUPILS OF THE EIGHTH GRADE, SIOUX FALLS, SOUTH DAKOTA. MISS M. C. GILLETTE, ART SUPERVISOR

The School Arts Magazine, May 1927



A GROUP OF GOOD HEALTH POSTERS MADE BY THE STUDENTS OF THE JAMESTOWN, NEW YORK, HIGH SCHOOL ADVANCED DESIGN CLASS, BLANCHE H. WOODFORD, ART DIRECTOR

The School Arts Magazine, May 1937

PRACTICE OR DRILL

Secondly, there are some mediums which need practice or drill. Directions for using pencil, pen and ink, water color, enamel or other mediums can be given by verbal directions. Sufficient skill in a minimum of time can be acquired, with a little practice, to assure the pupil in a general art course of a fair amount of success.

REFLECTIVE THINKING

In the third place, the study of art is one of the best for reflective thinking. Every problem in art, whether in school or in later life, requires reflective thinking. The problem must be defined and analyzed, general principles that apply must be recalled, and the results must be evaluated. In this connection W. G. Whitford writes:

"Art work should not be all doing. There must be an equal amount of thinking. The pupil undertaking any problem in line, form, tone, color, or composition, should learn how the problem or similar problems have been worked out by others. There should be lectures, discussions, collateral reading, trips to art museums, stores, factories, many illustrations, and good objective material as aids on the thinking side of the problem.

"In this way a practical art knowledge and understanding can be developed on the part of the child which will enable him to make intelligent judgments in regard to the art problems he will meet in life. He will receive more mental training in art and his experience will be broader and richer. He will be better fitted to see and to appreciate the fine things in nature

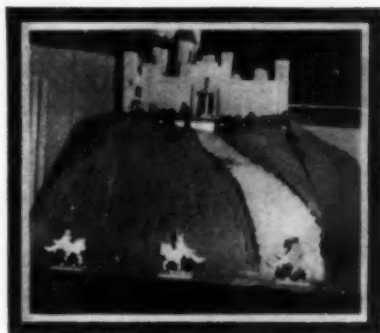
and the works of man. He will know what line quality and refinement, what good tone and pattern, and good form, good color, and good arrangement mean in the things about him. He will have analyzed these art elements and will better understand their use in producing art quality." Good taste follows good mental training in art. "The sense of beauty grows as it is fed."

HABITS OF PROFITABLE ENJOYMENT

In the fourth place, art ranks with literature and music in its value for profitable enjoyment. Parker says that training for the enjoyment of leisure time is one of the ultimate aims of education and that it is just as necessary for a stable social order that the individual should know how to spend his recreation hours as it is to spend his vocational hours. Ex-President Eliot wrote, "It is undeniable that our democracy has thus far failed to take proper account of the sense of beauty as a means of happiness and to provide for the training of that sense."

TRAINING IN EXPRESSION

In the fifth place, art is one of the best outlets for expression. In order to train in expression it is necessary for students to have something to express and to have the content of the subject organized and to be familiar enough with the tools of expression. The student is frequently helped if he knows that he must make himself understood. He tries to get the point of view of his audience. Many times he expresses the ideals of his audience as much as his inner concept. We have only to look at the art around us to realize how true this is, whether it is in monuments or illustrated story books.



MEDIEVAL CASTLE BY GRADE 6 AUGUSTA,
ILLINOIS, DOROTHY DE HAVEN, SUPERVISOR

Creative Costume Design

HAZEL HUSTON

Windsor, Missouri

IN MY work I have developed a method of teaching costume design which I call Creative Costume Design, as contrasted with most costume design teaching, which is mainly imitative. Throughout their earlier years students have observed, either consciously or unconsciously, the passing styles in garments, and have imitated them many times in construction or selection; so I feel that by the time they have reached advanced high school or college work they should be introduced to creative costume design. The study of historical costumes may precede this phase of the work, though I doubt if any real good is derived from the complicated lines and construction of many of the older styles, except the Greek costumes, in which true simplicity and beauty held sway. So few parts of the older costumes are suitable for the modern, rigid demands of our mode of living, that frequently more time is wasted than knowledge gained in their study.

Supply each student with a small model, several yards of cheap muslin, scissors, thread, etc. This model is a jointed doll about eighteen inches high, and dressed only in some short, close-fitting undergarment. Secure the doll's feet to a small, heavy board or weight of any kind by gluing or tying firmly. Open each class period with a short review on the basic principles of art, and call them principles of art, not principles of costume design, for they are one and the same thing. Personally, I formulate

a group of principles or laws and have the pupils memorize them. They run somewhat like this in order of their importance:

1. Utility
2. Simplicity
3. Beauty
 - (a) Unity
 - (b) Proportion
 - (c) Contour
 - (d) Balance
 - (e) Harmony
 - (f) Rhythm
 - (g) Repetition
 - (h) Hue

This form is not arbitrary, and may be changed or varied if so desired.

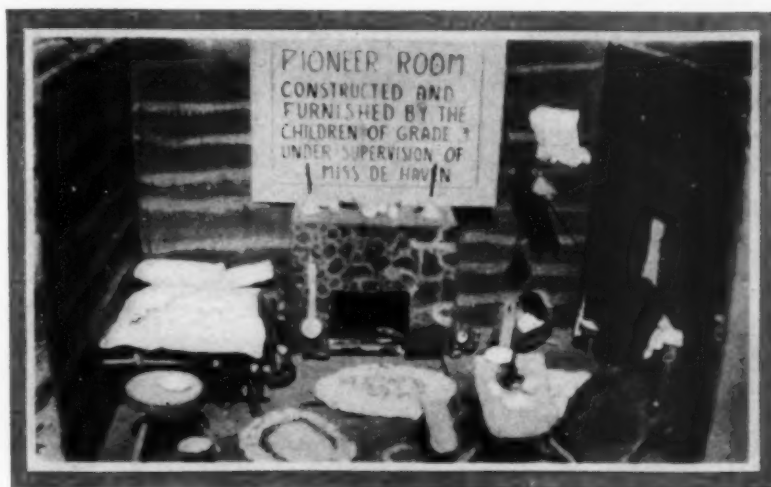
Now I explain that I want each pupil to create a costume for her model, and work always with these memorized art principles in mind, in the order of their stated sequence. Tell the pupils to create, not imitate, with their material. There may be timid ones who at first will continue to imitate, but there will also be a surprising number who begin immediately to create. Have them drape the material on the doll, pin it, criticize it mentally according to art principles, rearrange it and continue to change it until some degree of satisfaction is gained in the garment. I ask my class to criticize each model as I hold it up to view, and I pass final criticism, but by giving artistic standards in advance most of the usual later criticism is not needed. Then the pupils carefully remove the material from the model, cut and sew it

together, and replace the garment upon the model. This small garment thus becomes a perfect miniature pattern for the real costume.

You will find that having a model to work with causes the students to do much draping from the shoulders, and working out of long, simple, truly artistic lines, for these are easier to make on the small model. They also discover very soon that too many division lines in the garment cause a patched-up appearance. Thus, without effort, they learn to work with a few simple and beautiful pieces, for the several small parts in a model's dress look so very much smaller than they would appear to the students if they were working on a life-size model. Often two or three lengths of material cut in proportion to the model's figure can be lapped, tacked, draped and caught together in a way truly beautiful and truly new. This is creative work indeed, and stimulates the imagination of your class to intense work in school and often outside of school.

After a week or more I supply the class with cheap, colored cheesecloth or muslin, and we add to our work the fascinating factor of hue. Few hues, with more variety in value and chroma, simplify and solve the color problem, and give lasting satisfaction in these small costumes. The main reason we tire so quickly of our costumes is because of their unbalanced hues. I find the Munsell color theory meets my color demands better than any other at this point in the work of costume design. With this color theory more than any other, I can answer logically the "whys" from the class.

Later, the students select several of their best creative costumes and copy them in life-size garments for themselves or others. If they cannot draft their own patterns I advise them to get a commercial pattern as nearly like their miniature pattern as possible, and use it for a working foundation, eliminating all details not designed in the original model. All classes of garments are created and made for these models.



PIONEER ROOM BY GRADE 3 UNDER SUPERVISION OF DOROTHY DE HAVEN, AUGUSTA, ILLINOIS



COSTUME DESIGN PORTFOLIO PROJECT BY THE PUPILS OF CENTRAL SCHOOL, MIDDLETOWN, CONN., MARIE C. RUSSELL, SUPERVISOR OF ART

The School Arts Magazine, May 1927



A SECOND PORTFOLIO SET OF COSTUME DESIGNS BY THE PUPILS OF THE
CENTRAL SCHOOL, MIDDLETOWN, CONN., MARIE C. RUSSELL, SUPERVISOR OF ART
The School Arts Magazine, May 1927

How to Make Amateur Plays Realistic with Little Effort

AGNES B. CURTIS

Harrington Park, New Jersey

HOW to make the amateur play realistic with little effort is the problem that confronts the kindergarten teacher to the one who coaches the annual production of the senior class.

The little sketch below shows how one teacher solved the problem. The play she had chosen was "Sleeping Beauty and the Beast." She conceived the bright idea of having the entire background fit in with the main thread of the story.

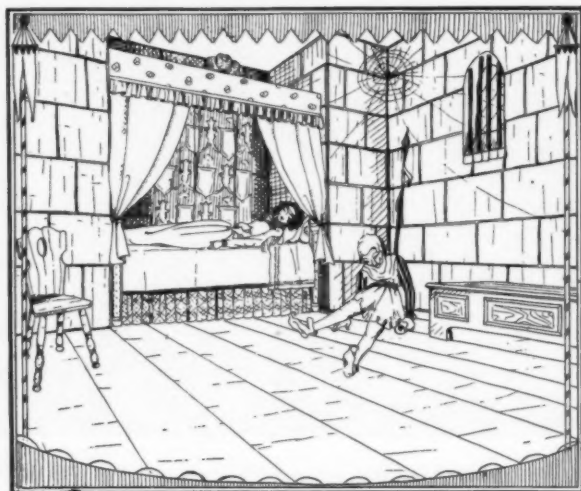
She purchased compo board in strips (beaver board can also be used) and hinged them together, thus making a screen of four wings.

She went thoroughly over the surface with sizing and then finished them with flat-tone paints. The screens can be first

covered with canvas but that is not absolutely necessary.

She put the first coat of flat paint on with long even strokes, using a warm gray color and spattering it with a lighter gray to give the effect of a stone surface. Then she blocked off the surface with a dark gray paint to make it appear like real stones. She made shadows by brushing the paint on a little heavier in some spots and a little lighter in others.

After that she spattered on the three primary colors—red and blue and yellow. She applied each separately and allowed it to dry before she applied the next. This spattering of colors made it possible to bring out the different tones of the room by throwing on the lights. It is



possible to have a very cold or a very warm room, or just in between.

By putting yellow lights on such a flat-tone painted surface, she brought out the warm shades of red and yellow and their variations. By throwing on a blue light, the red fell into the background and the blue-yellow, the blue-green and similar tones brought out the cold atmosphere.

This teacher found the screen setting practically invaluable because with little effort on her part and being very

reasonable in price few changes done through the arrangement of furniture and some accessories, she was able to successfully stage several performances. This background is especially adapted to the "fairy tale" play.

As for the furniture, this teacher used very cheap pieces, but in order to make them more attractive, she painted them with enameloid, giving them sometimes a dull finish and sometimes a glossy finish, thus allowing the colors to show up especially well under the lights.



A PAGEANT GROUP IN THE STUDIOS OF LORADO TAFT, AMERICA'S EMINENT SCULPTOR, GROUPED IN FRONT OF A PAIR OF EARLY ITALIAN BRONZE DOORS. THE STUDY OF GOOD DOORWAYS IS AN EXCELLENT SCHOOL PROBLEM TO STIMULATE GREATER INTEREST IN BETTER HOME ENTRANCES

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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Art and the Child

A. G. PELIKAN

Director of Art, Milwaukee Public Schools

ANYONE who is at all interested in children or who has ever observed children at play, will recognize that they very often live in a visionary world of their own creation. Their imaginations weave fanciful networks of make-believe events and happenings which to them are very real.

The significance and importance of encouraging, developing and guiding this fertile mental activity into proper channels is becoming recognized as an educational factor by teachers all over the world.

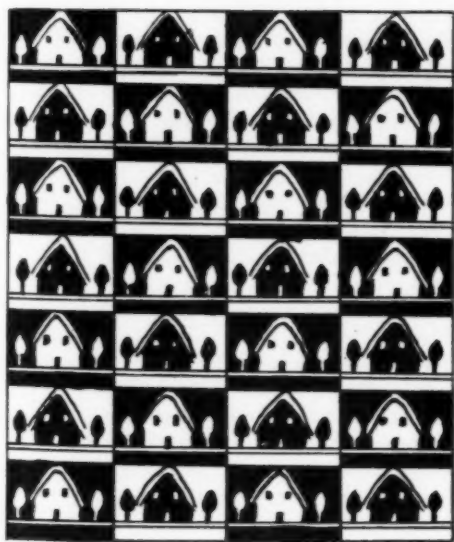
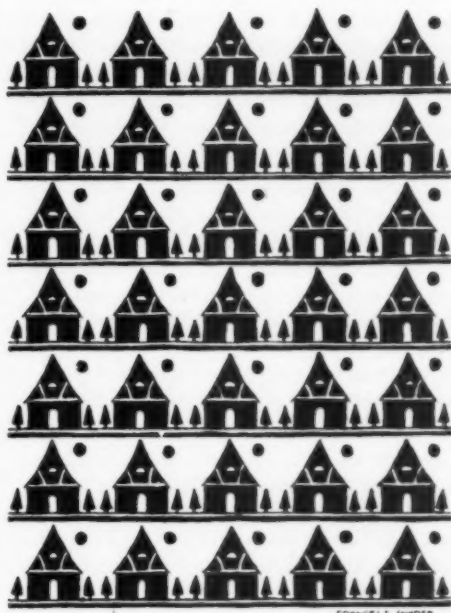
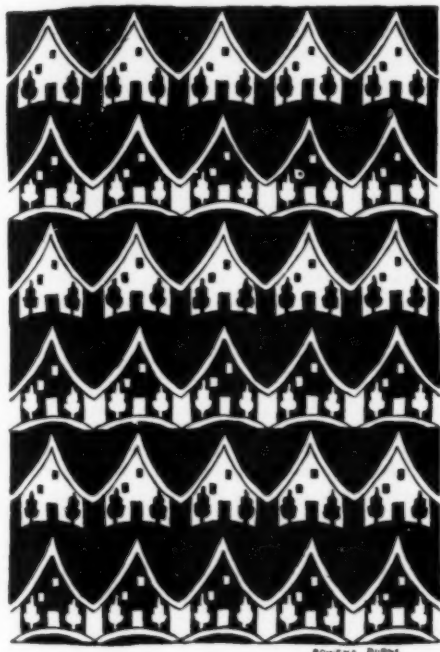
With younger children, art is used as a means of reinforcing some interesting life experience or to enable them to liberate in a creative form some of these imaginative visions. The emphasis is not placed on technical skill or method, but on the expression of the idea. This does not mean that method and technic are discarded entirely, because the idea itself is incomplete until it is put into execution.

Modern art education aims to stimulate esthetic growth by encouraging freedom of individual thought and feeling, and by correlating with all other school activities wherever

possible. It also considers the development of means whereby this expression may be facilitated and the child given the opportunity to put his ideas into practice. Certain biologists are apt to put entirely too much emphasis on heredity and not sufficient on environment. It is to a great extent the function of the schools to overcome hereditary handicaps by creating that kind of environment in the schoolroom which will be conducive to the appreciation of good taste.

The universal desire for beauty seems to be so common as to be almost instinctive, but unfortunately it is often suppressed. The excuse given is that the so-called practical demands of life leave no time for frills or fads, and that art is not practical. Nothing could be more fallacious. After food, clothing, and shelter have been taken care of, what else is there to distinguish man from the lower animals unless it be creative imagination?

Almost all visual objects (colors, etc.) affect us consciously or unconsciously one way or another. The statement that a washerwoman remains a washerwoman in ideal no matter what



A GROUP OF WELL DESIGNED ALL-OVER PAT-
TERNS USING HOME MOTIFS AS A SUBJECT

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her surroundings may have a certain amount of truth in it, but we are not dealing with washerwomen but with plastic youth, which can be moulded. Appreciation may be made easier by making children conscious of the possibilities for beauty in everyday objects.

All children should be initiated into the field of art at the earliest possible time. While I do not wish to make any undue claims as to the extent to which attitudes, habits, morals, etc. may be influenced by art, I do think that character is influenced by good taste and that the training of good taste is largely a matter of education. Children invariably bring to art that which in my estimation is one of the most essential factors for a proper study and understanding of art, namely, interest.

Coercion never has had nor never will have any place in art education. Children enter into the spirit of the work joyously and wholeheartedly. Their enthusiasm is often quite remarkable, and their ingenuity and resourcefulness surprising.

Without going into details as to the value of art as an educational factor, I am of the opinion that regardless of any of the many other advantages, art education is thoroughly justified if for no other reason than that it brings happiness to the child, and that it leads to greater happiness through a better understanding of fine things and an increased sensitiveness to beauty in everyday life.

Americans are apt to be apologetic whenever mention of European culture is made. While it is true that we do not have the traditions of the past for our background, nor the opportunities for the training of industrial designers, our children as a group actually have equal if not better opportunities for esthetic growth. Occasionally the statement is made that European children are more talented than American children. Those European educators who have seen something of the work accomplished in our Public Schools do not agree with this statement at all. A quotation from a letter written to me by Dr. Dengler, representative from the Austrian Ministry of Education, may be of interest in that respect. Dr. Dengler writes as follows: "It was a particular honor to participate in selecting the art work of your High Schools worthy for an honorable mention. I appreciated it indeed very highly, and it is

with real joy and admiration that I have seen all this work, which is the best and I believe a striking proof that it is not true what people sometimes say—that 'American children were not so gifted for drawing and painting as European ones.' "

We are even going a step further in our effort to cultivate a liking and understanding for fine paintings and the decorative arts, by taking forty or fifty paintings from the permanent collection of the Art Institute and putting them in a grade or high school for five or six weeks. The pictures are placed in one of the corridors of the school, and the hanging of them is given as much attention and thought as though they were to be hung in one of the regular galleries.

Quite frequently the teachers ask to have someone speak to them about the paintings so that they can answer the many questions of the children more intelligently. There is no doubt in my mind whatsoever as to the stimulating effect of the paintings on the children. It is not the same exciting stimulus as experienced in a game, a moving picture, or pageant, etc., but rather a gradual awakening to the fact that paintings, if they are good, grow on one and become more and more interesting as one understands them better. Children realize that they very often do not like a picture until they have seen it several times. They further realize that at certain times of the day some pictures look better to them than others. Their own mental and physical conditions also play a part in that the emotional response evoked by the paintings varies according to their moods.

Children look at works of art without prejudice (in favor of one school or another), and without preconceived ideas. Their criticism and comments are often surprisingly sound. This does not mean that they should not be instructed, but that the instruction should not be dogmatic and formal. First there should be the opportunity for contact with beauty,—not merely paintings but with all phases of the decorative arts. When this is done, it will be found that the mental activity stimulated by beautiful objects may be readily directed into the various channels of the other school activities.

While art is not a panacea for the eradication of all evils, it certainly is a powerful factor in

substituting order and beauty wherever sordidness and ugliness exist. Parents and teachers should (like the doctor and the dentist) be as much concerned with establishing preventative measures as they are with the problem of curative means. When children are influenced by the home and the school to the extent to which they now are, the parents should be thankful and glad that these youngsters have the opportunity for a richer training in the schoolroom.

The complexities of modern life together with

the growth of mass production (which means shorter hours and increased opportunity for recreative leisure), should be sufficient to convince educators and parents of the need for supplying wholesome and stimulating opportunities for the development and appreciation of all forms of creative ability. Most parents are only too glad to have their children initiated into the realms of the finer things, where the returns, although not always in dollars and cents, are nevertheless evident and worth while.

Home Planning in the Schoolroom

NORMA ROOT

Supervisor of Art, Wheaton, Illinois

INTERIORS

IN THE spring when mother is confronted with the problem of making the inside of the house as fresh and attractive as the outdoors, the interest of our eighth grade girls is intense; and why not? They are our potential home makers. So each year the eighth grade girls look forward to the making of a miniature interior.

In the short time we have, perhaps we should say that we hit the high spots; but we do learn to know what makes a home pleasing and livable.

Our first problem is the making of the Interior Color Chart, mixing the colors with tempera paints until we obtain the rich soft tones used in the larger spaces.

The pupils begin bringing all the pictures of interiors possible and mount them in a booklet, making notation of their good and poor qualities of arrangement or color as we discuss them in class along with the things brought up in our outline, of which each girl has a copy.

INTERIOR NOTES

Fundamental Principles.

1. Laws of balance, proportion and harmony.
2. Consideration of what each room is to be used for.
 - (a) Living Room—rest and comfort and hospitality.
 - (b) Bedroom—rest, airiness, and simplicity.

(c) Dining Room—cheerfulness.

(d) Kitchen—convenience.

3. Location of room considered.

Choosing Colors. (Use of color discs exposing only portions of the color chart at one time).

(a) Related or Analogous harmony (these colors have to a greater or lesser extent some common color running through all of them; have same general effect upon the room.)

(1) Create atmosphere—Yellow—cheerful, warming. Green—cool.

(b) Combination of Contrasts (tending to enrich or emphasize each other).

(c) Placing of values is important.

(1) Choose the background first as that has much to do with the first impression.

Walls (Should be kept flat)

(a) Plain papers are less offensive.

(b) Large design diminishes apparent size of room.

(c) Light value makes room look larger.

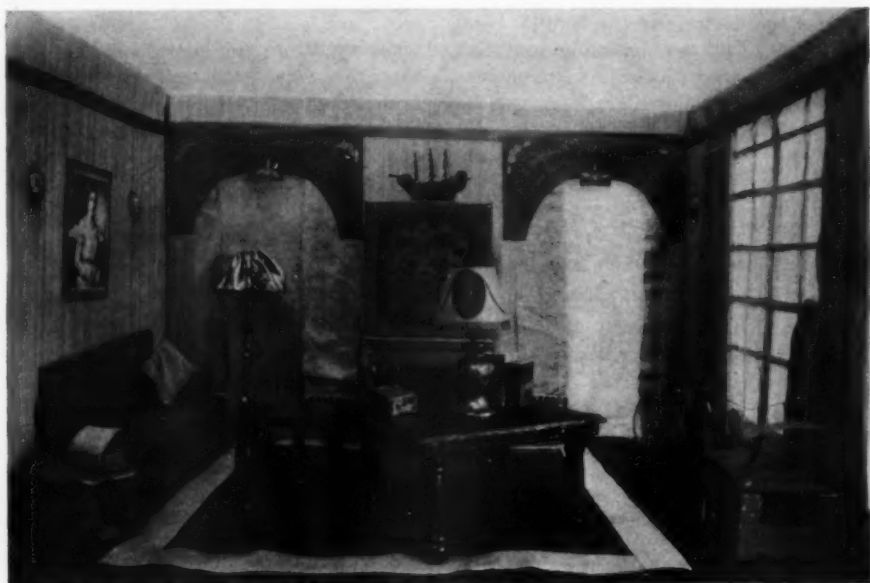
(d) Stripes make room appear higher.

An all-over pattern is good if connected and interlaced.

Floors (Should be kept as base).

(a) Rugs of quiet unobtrusive design in low value.

(1) Plain floors increase the apparent size of room.



A



B

ILLUSTRATION ABOVE, A MINIATURE ROOM PLANNED BY BOYS AND GIRLS OF THE EIGHTH GRADES OF WHEATON, ILLINOIS. ILLUSTRATION BELOW IS A COZY CORNER OF ANOTHER ROOM AS DESCRIBED BY MISS NORMA ROOT, SUPERVISOR OF ART, WHEATON, ILLINOIS

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- (2) One large rug makes room appear larger than many small ones.
- (b) Coloring in rugs.
 - (1) To bring out the strength of a room the floor is best a shade of wall or a shade of the contrasting color, as it gives more character to the room.

EXAMPLE: If walls are sage green we have a choice of two contrasting complements, plum and buff or another shade of green; in a small room the buff would be the best as it contains more yellow and is more extensive in its effect; plum would be best in a large room.

Draperies (These really form part of the background for the other furnishings of the room. They must sing in tune with it and still carry a part of their own that contributes to the general harmony.)

- (a) Points to be considered in choosing the style of the draperies.
 - (1) Shape and size of the windows.
 - (2) Amount of light in the room.
 - (3) Coloring of walls and furnishings.
- (b) Treatment of different types of windows.
 - (1) Tall narrow windows may be made to appear lower by valance or ruffle across the top; also will appear wider if curtain rod is extended out onto casing or allowing side hangings to cover casings.
 - (2) On short windows the rod may be placed several inches above the top of the window glass.
- (c) Draperies may help appearance of the size of room.
 - (1) If ceiling is high, a straight valance foreshortens the height and increases the length of the sidewalls.
 - (2) If ceiling is low, upward angles and lines of drapes give an appearance of greater height.

Furniture (This is a matter of personal choice but we should be careful not to mix types of furniture in one room.)

- (a) Placement.
 - (1) It should not be crowded.
 - (2) It should fit the space.

Pictures

- (a) Choose few and good.
- (b) Arrange to make pleasing, well-balanced wall groups.
 - (1) Avoid monotony.

Accessories.

These should bring out a climax in every room.

Now we are ready to begin the very interesting part of our problem to see how well we can show our mental picture of these things in a small miniature.

The manual training department obligingly furnished us with the walls, which had a variety of window and door spaces cut out.

Our biggest problem was to find wall paper of small enough design for these tiny walls—but here is a chance for a well connected surface pattern to be worked out provided there is time enough.

Most of the furniture was constructed from paper and cloth with the exception of a few pieces of doll furniture. In illustration (A) the wall cabinet is made of regular construction paper with the decorative panel done in Relievo. Trial pottery pieces and lamps are first made of plasticine to try out several proportions, then the best were worked out in permanent clay and painted. The two lamps were made in this way. The floor lamp foundation is a lollypop stick.

At this part of the procedure the interest of the boys is about equal to the girls. The result was that we soon had an ideal miniature ship which you see on the top of the cabinet.

The shade of the table lamp is parchment; the design first done in transparent water colors then oiled and left to dry. A lovely mottled surface results. Some of the girls tried large ones later. Illustration (B) shows you a cozy corner of another room. Interior (A) was made by Grace Wilday, Grade Eight. Interior (B) was made by Virginia Riesterer, Grade Eight.



Gifts for Mother's Day

MONA M. BAHR

Supervisor, Austin, Minnesota

MOTHER'S DAY, when the price of one carnation sounds like that of a dozen, presents quite a problem to the average boy or girl with a small allowance. Naturally every one of them wants to remember Mother on her Special day, but how to do it when the treasury is low—very low.

This problem should be yours, and for obvious reasons an occasion such as this is one which the Art teacher should not fail to take advantage of. Here is a delightful opportunity to present a construction problem which will be useful and at the same time involve principles of design, arrangement and color.

The three problems given on this page are practical and have been worked out with success in grades two, three and four. It is surprising what splendid results you can get from children when they are enthused over a problem.

One third grade was given the pincushion problem and the flower designs they made were remarkable. Color was not so simple, for the boys invariably wanted red to predominate, but a short review of color combinations resulted in some fine harmonies.

Needless to say, every Mother was pleased to receive a gift made by her boy or girl. There must be quite a few safety-pin dolls, bottom cards and pincushions here in the homes of Austin and I shouldn't be surprised if years from now, they will be found put away in a little box along with the first baby shoes, as one of Mother's treasures.

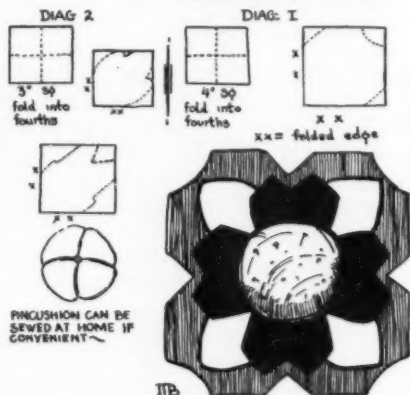
PINCUSHION

MATERIALS

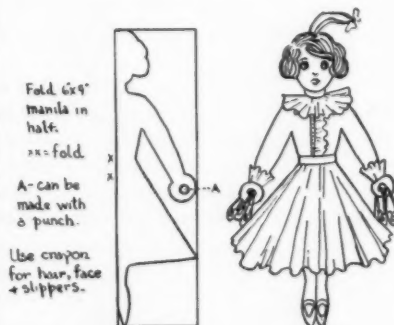
MANILA TAG 9"x4"
POSTER PAPER 9"x4"
2 POSTER PAPERS 3"x3"
9" SQ CHINA SILK
COTTON
GLUE & PASTE

PROCEDURE

FROM A 9" SQUARE OF MANILA PAPER, CUT PATTERN AS IN DIAG 1—TRACE AROUND THIS ON MANILA TAG BOARD—CUT OUT—FOLD TWO 3" SQUARES POSTER PAPER AND CUT AS IN DIAG 2. PASTE THESE DOWN ON LARGE SQUARE—FILL SILK WITH COTTON AND GLUE ON FLOWER.



SAFETY PIN HOLDER



PROCEDURE

PRACTICE CUTTING DOLL SHAPE. TRACE AROUND PATTERN ON 6x9 MANILA TAG BOARD. CUT OUT. FROM POSTER PAPER 5x2½. CUT WAIST AND PASTE ON TAG BOARD DOLL. CREPE PAPER 4x6" FOR SKIRT RUFFLE BOTTOM EDGE. PUT A LOT OF PASTE AT WAIST LINE. PASTE CREPE PAPER DOWN OVER THIS PUT A BAND OF POSTER PAPER TO COVER PASTED EDGE.

ITB

BUTTON CARD

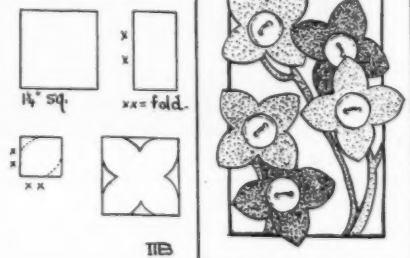
MATERIALS

GRAY CONST. 3½"x5"
MANILA TAG 2½"x4"
FIVE 1½" SQS COLOR
ED POSTER PAPER.
BUTTONS, THREAD
NEEDLE

PROCEDURE

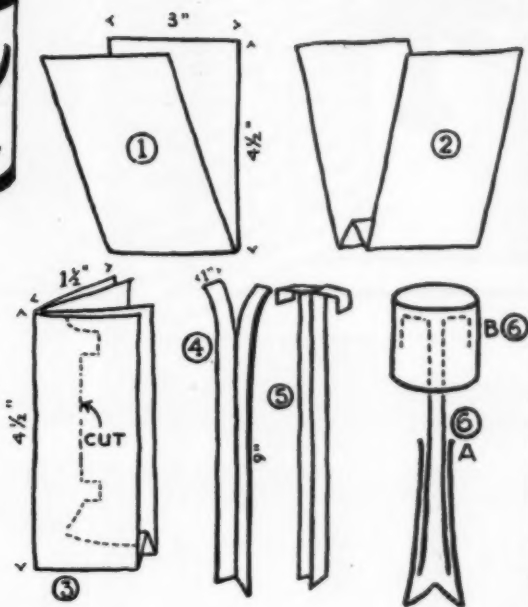
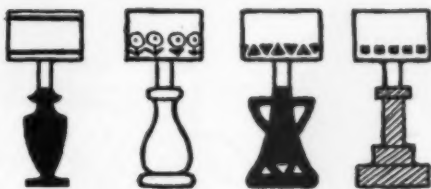
PRACTICE CUTTING FLOWER SHAPES FROM MANILA 1½" SQ. TRACE AROUND PATTERN ON VARIOUS BRIGHT COLORED POSTER PAPER. ARRANGE FLOWERS ON MANILA TAG. AND PASTE—CUT GREEN STEM AND PASTE—SEW ON BUTTONS MOUNT ON GRAY CONSTRUCTION

CUTTING FLOWER PATTERN



LAMP and SHADE PROJECT

for Primary Grades
by Madeline Fitzsimmons



Fold construction paper 3×9 " as shown in ① and ②

Cut base freehand as in ③

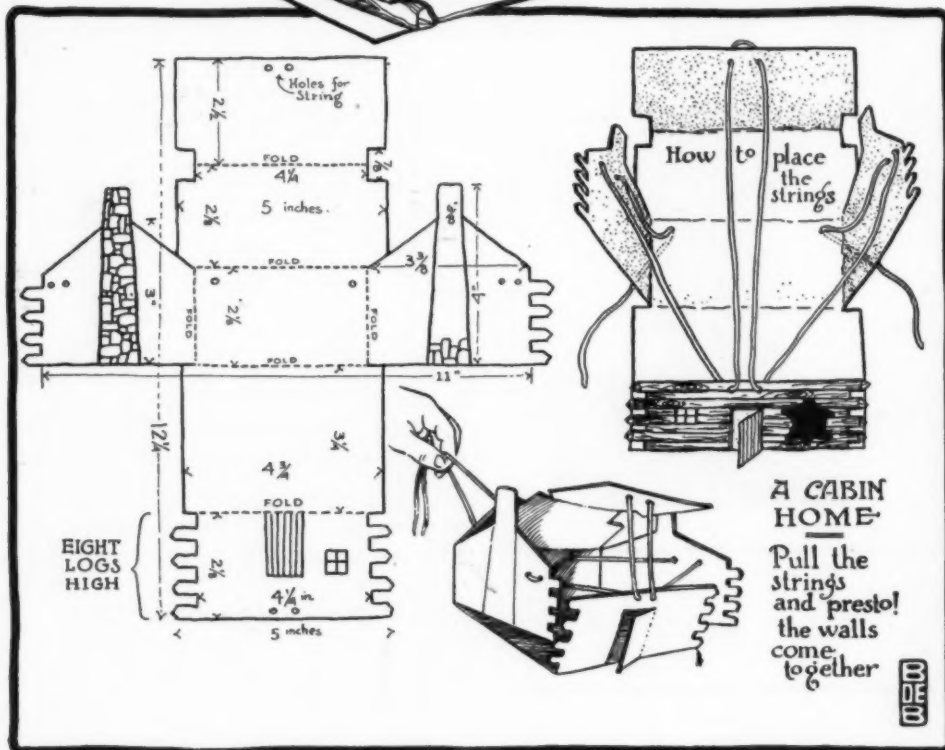
Spread folds slightly and base will stand

Holder is paper strip 2×9 " folded lengthwise. Split crease down 2 inches as in ④ and fold over as in ⑤

Hold in place by pasteing tops of base at ⑥A. Add shade by pasteing strips to inside of shade at B ⑥

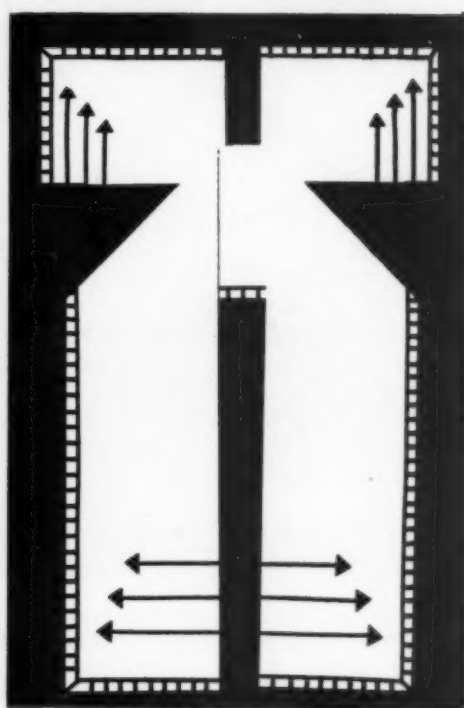
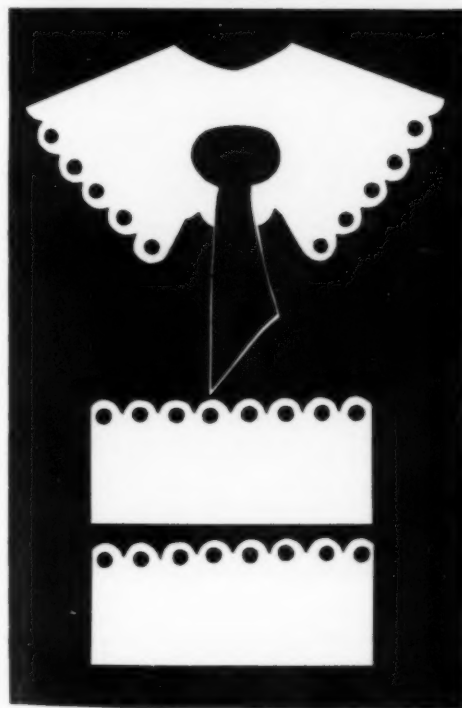
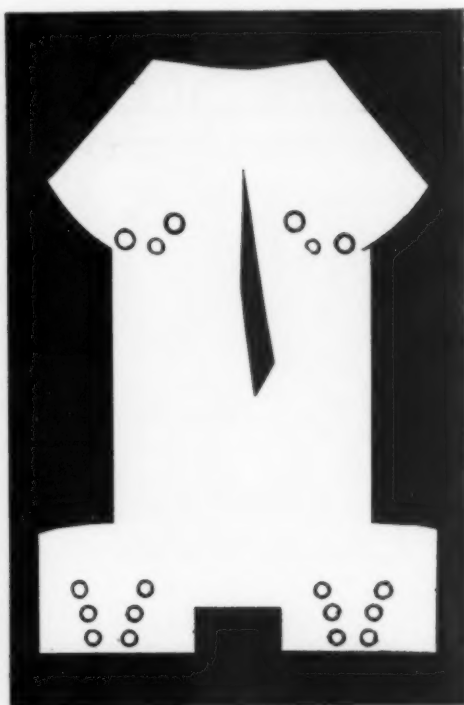
A LAMP AND SHADE PROJECT FOR PAPER WORK BY
MADELINE FITZSIMMONS OF VANDERGRIFF, PENNSYLVANIA.

The School Arts Magazine, May 1927



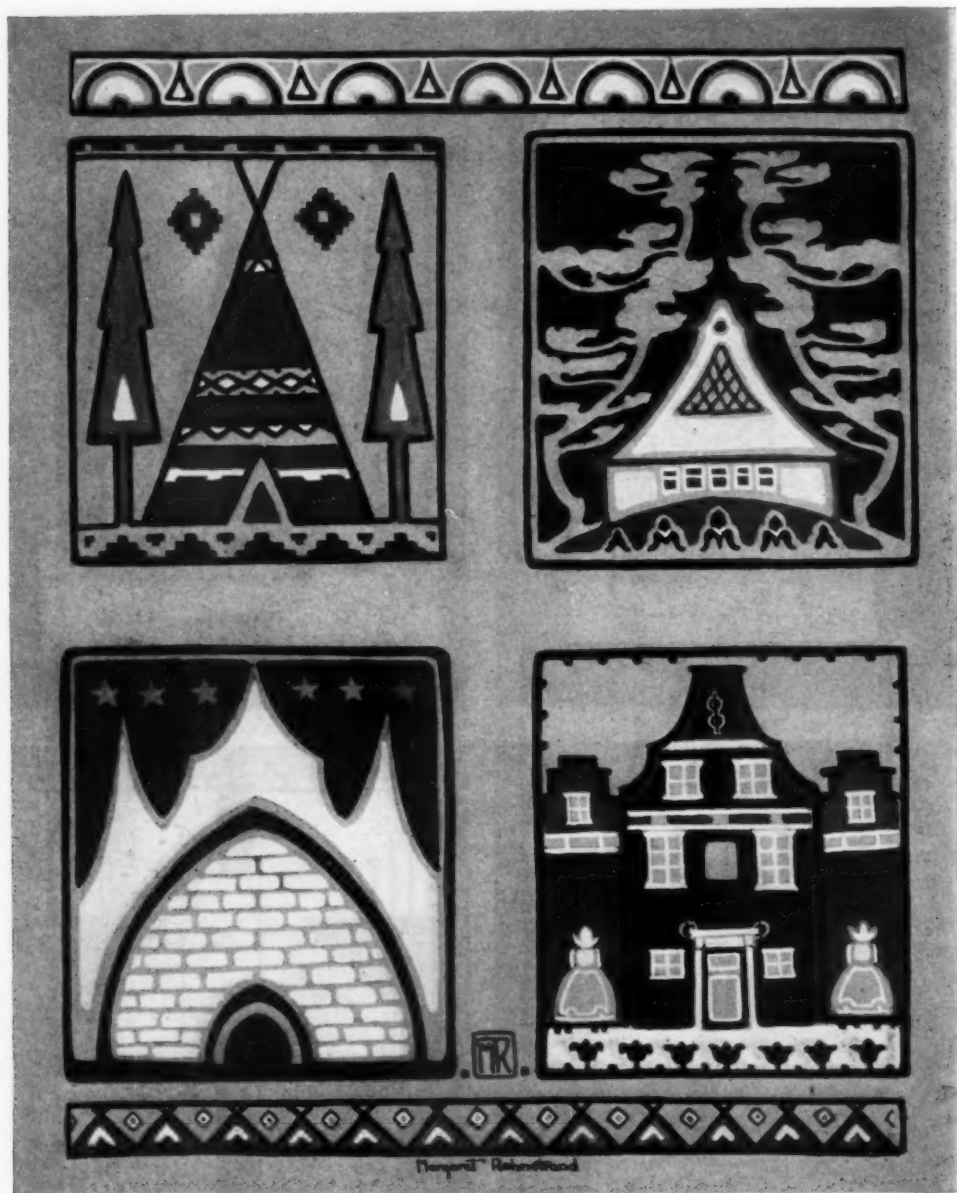
OTHER TYPES OF HOMES MAY BE MADE FOLLOWING THE ABOVE WORKING PLAN. THE MODEL MAY BE KEPT FLAT WHEN NOT IN USE

The School Arts Magazine, May 1927



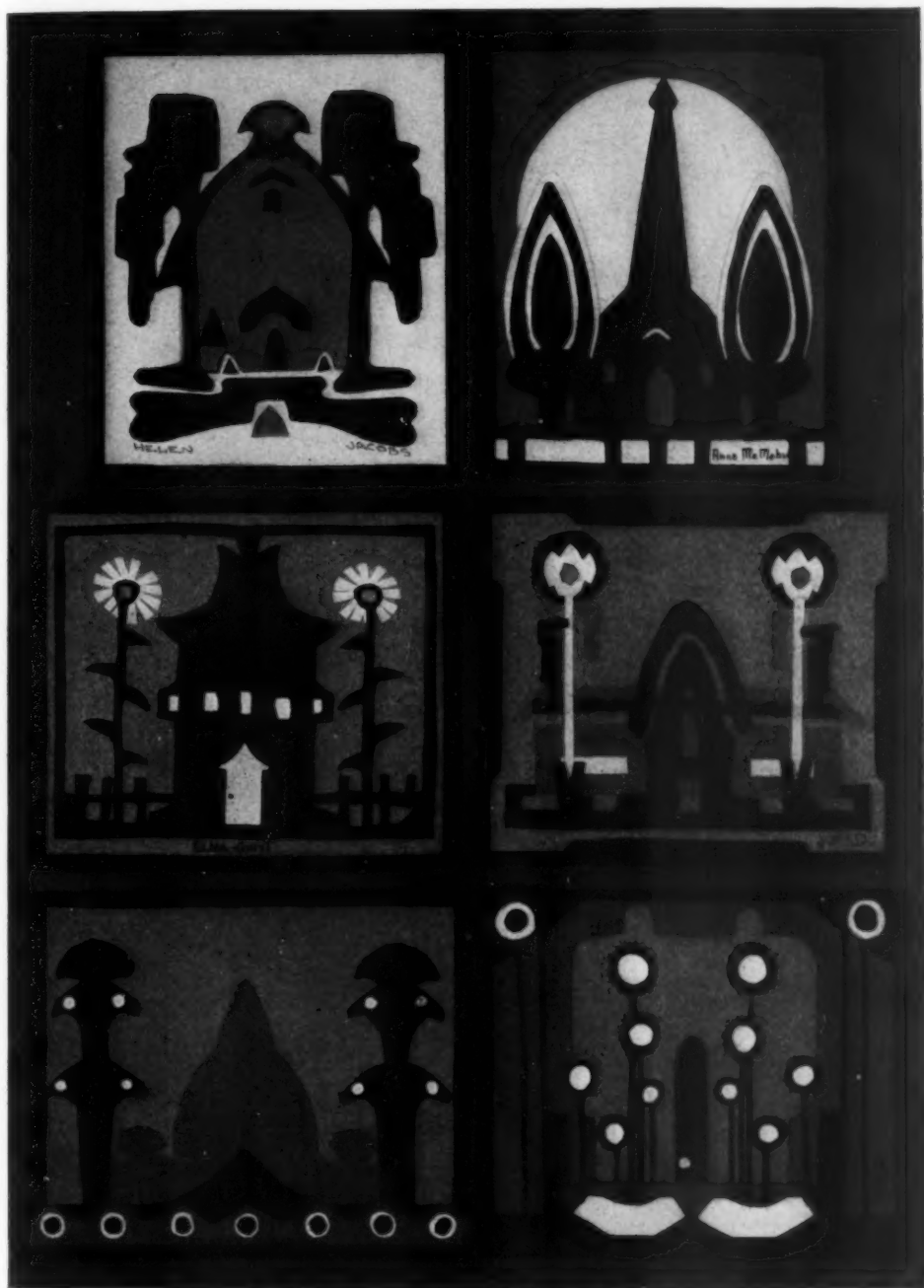
COSTUME DESIGN MAY BE TAUGHT WITH CUT PAPER
PATTERNS DECORATED WITH SIMPLE MOTIFS AS ABOVE

The School Arts Magazine, May 1927

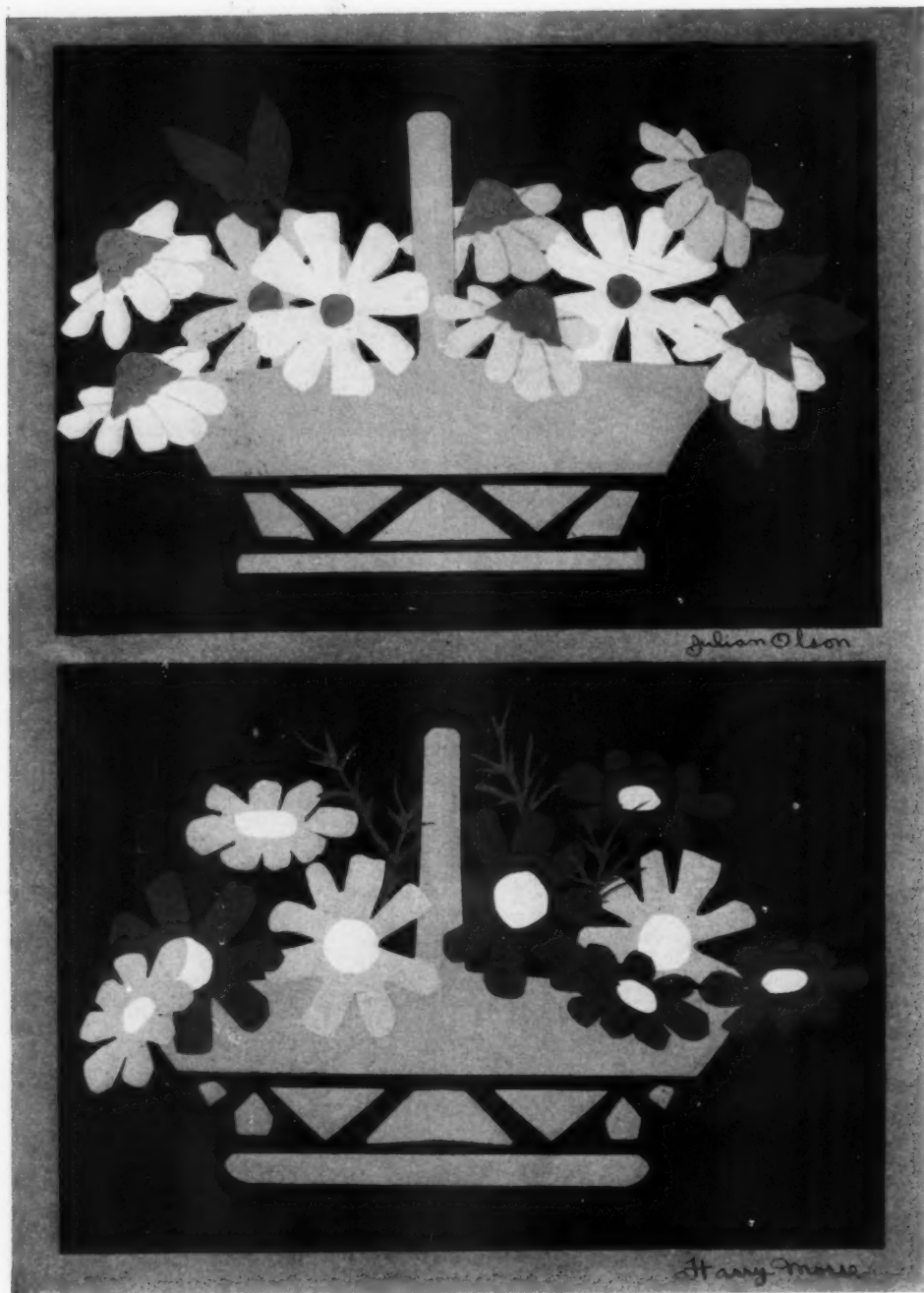


HOME DESIGNS FOR GUEST BOOKS, TELEPHONE BOOK COVERS, OR DECORATIVE PANELS. DESIGNED BY MARGARET REHNSTRAND, ART TEACHER, HIGH SCHOOL, SUPERIOR, WISCONSIN

The School Arts Magazine, May 1927



DECORATIVE ABSTRACT HOME DESIGNS FOR TELEPHONE BOOK MADE BY THE STUDENTS OF THE STATE TEACHERS COLLEGE, SUPERIOR, WISCONSIN. JANE REHNSTRAND, ART DIRECTOR
The School Arts Magazine, May 1927



TWO CUT PAPER MAYFLOWER BASKETS, A PROBLEM THAT
CHILDREN ALWAYS ENJOY DOING DURING THE SPRING MONTHS
The School Arts Magazine, May 1927



CUT AND PASTED PAPER MAYFLOWER POSTER PANEL

The School Arts Magazine, May 1927

Spring Party Decorations

BEULA MARY WADSWORTH

Supervisor of Art, Kalamazoo, Michigan

MANY a school art committee is periodically expected to wave a fairy wand over a commonplace gymnasium and turn it into a beautiful party hall—a perplexing problem. Haven't you seen the youngsters laboriously bring from miles away green boughs, or quantities of flowers to camouflage the apparatus or to soften harsh brick walls? The result is effective, but oh! the hard work, and the room is still a gymnasium.

For quick theatrical effects there is the cyclorama. This is usually a curtain of a plain color that is hung on the sides and rear of a stage. Someone remarks, "Why not apply that idea to the gymnasium?" And this is the idea: Cover the walls by making panels of cloth of a size easy to handle, with rings at the top to attach to hooks permanently placed, perhaps ten feet high.

When a party is announced, the curtains are hung in a few minutes and a new room is created with black or soft gray textile walls against which any simple decorations will easily produce a "party" atmosphere.

An Art Club on the lookout for an art service project adopts the idea. First, a score board is made with a given number of squares under each member's name. Each square represents a certain unit of the cost of the curtains. As rapidly as the money is earned the square is colored out. All of the year there are programs, sales of popcorn balls, ice-cream sandwiches, candy, and Christmas gifts, as well as other devices for earning. At last the material is purchased, and the curtains are ordered made at a local store.

Then with the art classes co-operating decorative panels of cut-paper, painted



posters, or patchwork textile panels are furnished, to be pinned at regular intervals on the curtains in the gymnasium. Lo! the hall is ready for the frolic with a minimum expenditure of time and a distinctive effect is secured.

The above project was originated and successfully carried out by the Central High School Art Club of Kalamazoo, Michigan, under the direction of Miss Jimmie Otten at a cost of \$137.00.

Two spring ideas for decorative motifs for the curtains are outlined below. First, the Annual Spring Club Dance featured costume dolls. A class in "Art in Dress," after a course in history of

costume, produced these dolls, each 36 inches in height. On cardboard foundations dress designs from crepe paper in various spring colors—quaint and picturesque creations influenced by the Renaissance period—were produced. (Three of them appear in the illustration on the opposite page.)

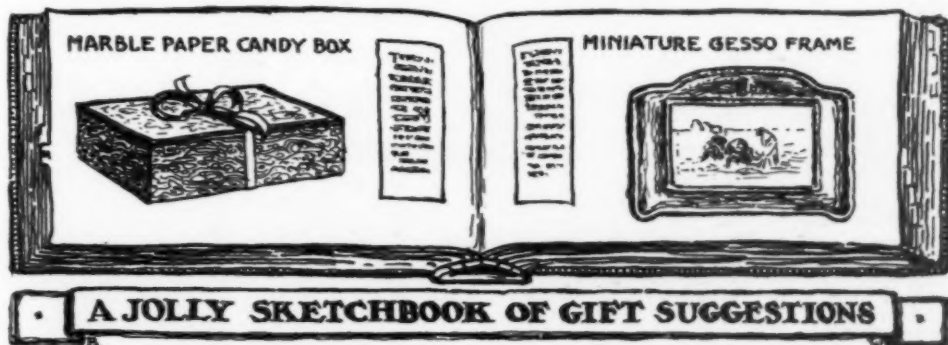
For another occasion 24"x36" painted posters of imaginative flowers, birds, and other spring subjects were turned out by the commercial art class.

The curtains are in such demand by other clubs and schools that the income from the rental will soon cover the original cost.

Mother's Day Gifts

BEULA MARY WADSWORTH

Supervisor of Art, Kalamazoo, Michigan



MORE and more Mother's Day is holding a special place on the calendar. Next to celebrating Christmas, the birthday of the Christ Child, it is fitting that the second Sunday of May be observed to honor the mother who gave us birth and loved us as no other human being can ever love.

To create a gift to make mother happy will become a delightful part of

the art outline in spring. One Junior High School class in the Lincoln School, Kalamazoo, thought of making beautiful candy boxes and filling them with home-made candy; and another class wanted to make frames for pictures to constitute their gifts.

"Oh! Miss Exner," said the first class, "let us make marble paper to cover ready-made candy boxes which we can

bring from home." So shallow pans of water were spattered with several oil colors each first mixed with kerosene. The water's surface was combed to make lovely marble patterns; then sheets of colored or white paper were carefully laid on the prepared surface, and peeled up again with many an "Oh!" and an "Ah!" over the varied effects.

Much concentrated effort followed to make the finished marble paper fit the candy boxes. After the coverings were carefully pasted in place, the edges were bound with gold paper, or colored paper of a harmonizing shade. An appropriate ribbon as a finishing touch made a very professional looking box.

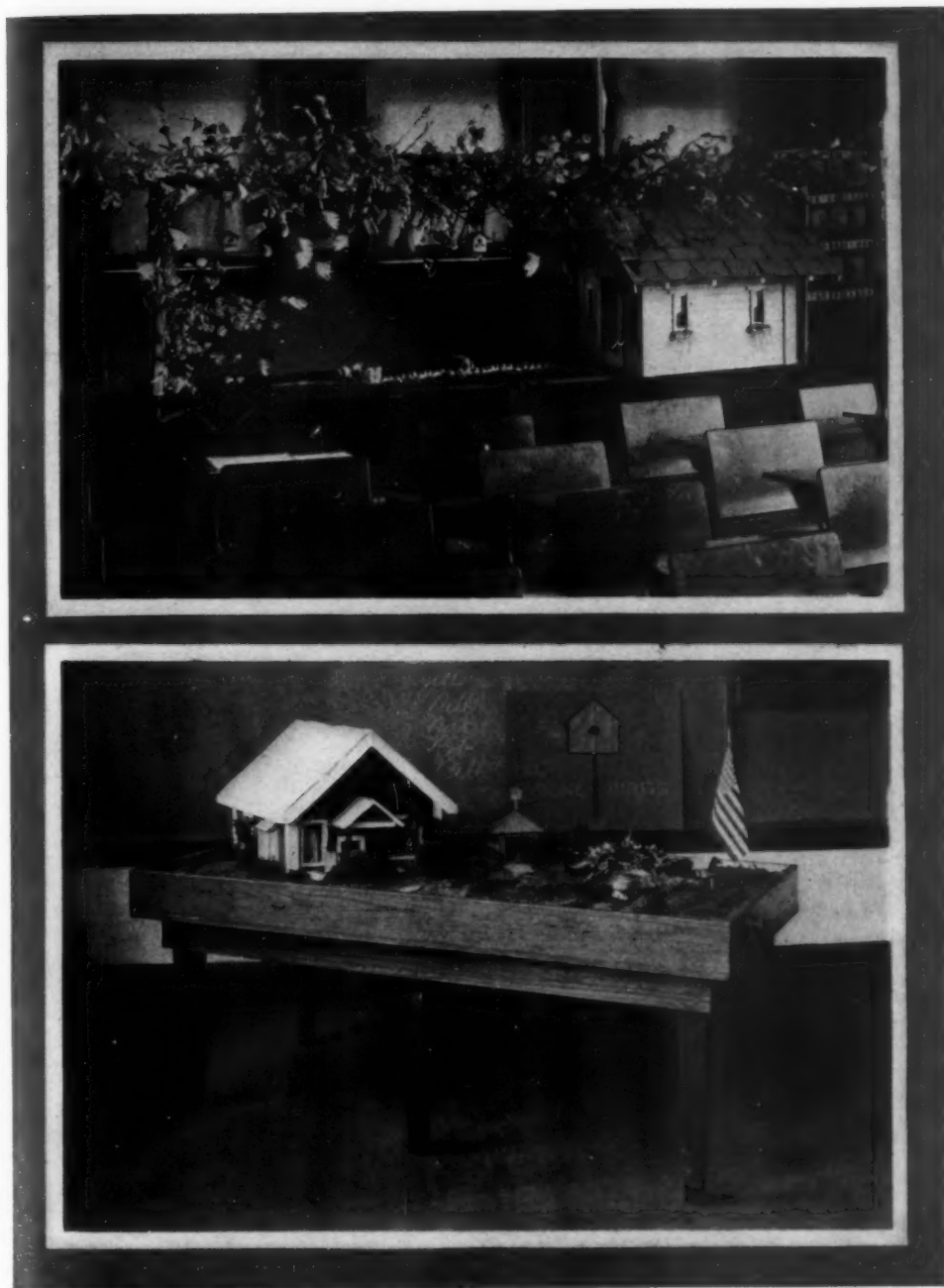
Miss Exner had another class which was much interested in picture study, and loved the Brown-Robertson colored miniatures of the masterpieces they had

been studying. They conceived the idea of framing them for Mother's Day gifts.

Pieces of wall board had been left over from some stage scenery construction. Each pupil, using a paper pattern, cut a frame from this material to suit his type of picture. A design for the raised work in gesso was made on the pattern and then traced upon the wall board upon which the picture had been pasted. Gesso was made by mixing whiting with white shellac until it had the consistency of thick cream. After the design was painted with gesso and dried, gold enamel was painted over all of the design. When this was dry, oil paints of the right colors to match the predominating colors of the picture were rubbed over the gold to produce a soft and harmonizing effect. The picture was shellaced to preserve it.

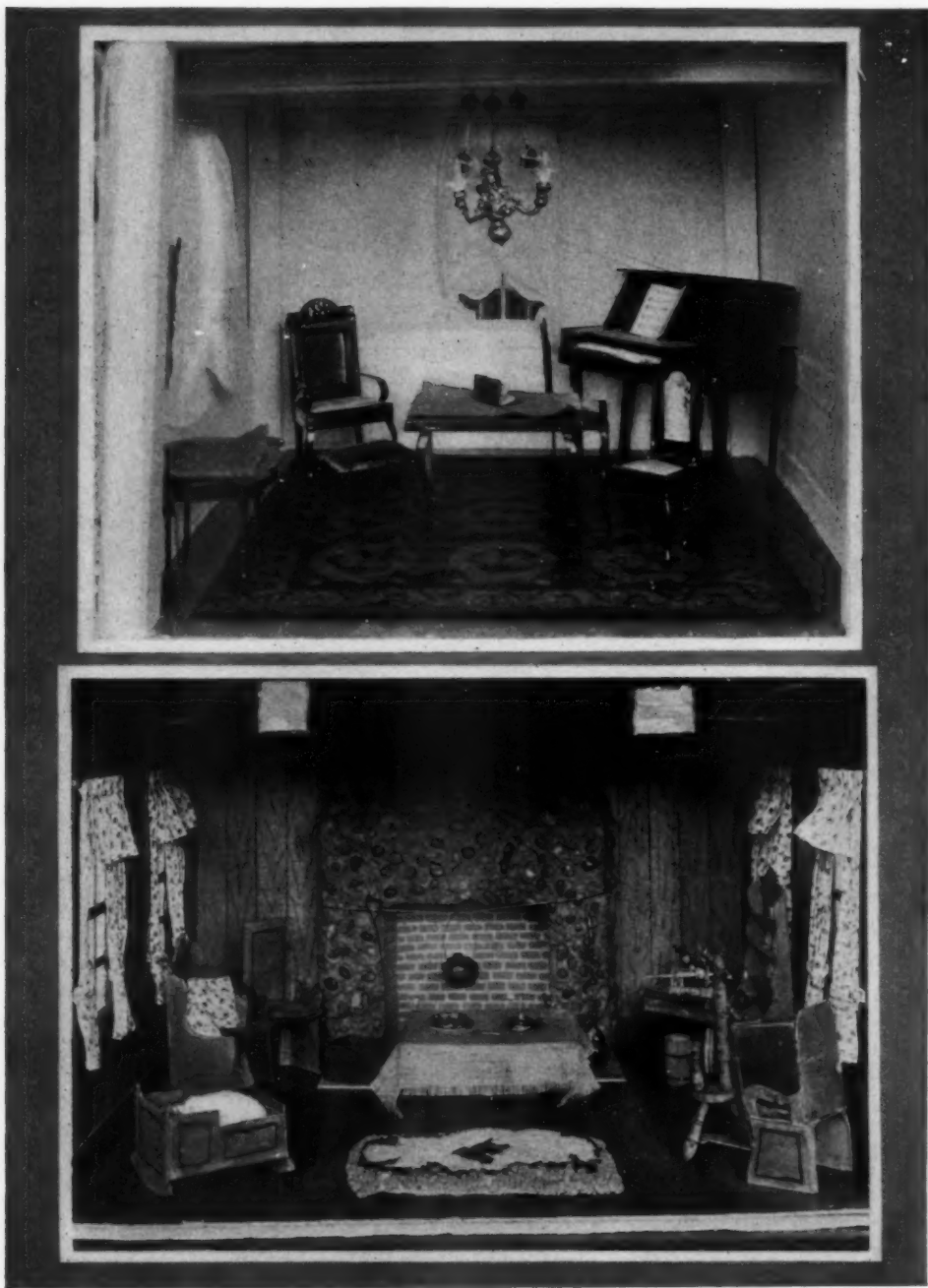


CLEAN-UP POSTERS BY THE PUPILS OF THE MOORESTOWN, NEW JERSEY PUBLIC SCHOOLS. HELEN M. WALLACE, SUPERVISOR OF ART



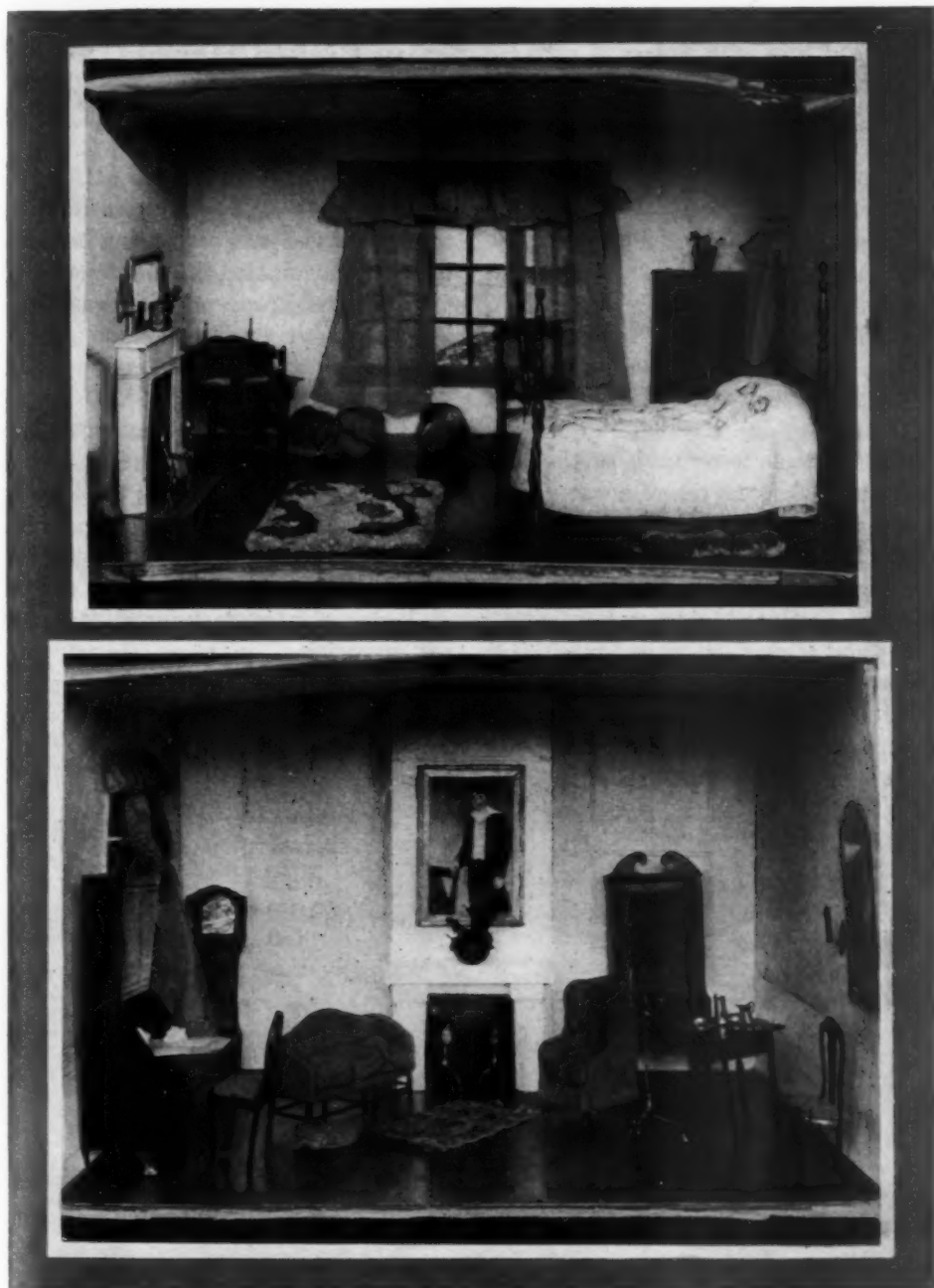
THE HOME AS A PROBLEM FOR THE SANDTABLE OR PRIMARY TABLE HOLDS MUCH
IN IDEAS FOR THE TEACHER AS A MEANS OF TEACHING GOOD HOME PRINCIPLES

The School Arts Magazine, May 1927



ABOVE, LATE FIRST PERIOD OF COLONIAL LIVING ROOM. BELOW, LATE FIRST PERIOD OF COLONIAL KEEPING ROOM. BY THE STUDENTS OF THE J. M. ATHERTON HIGH SCHOOL, LOUISVILLE, KENTUCKY, NINA BENEDICT, ART INSTRUCTOR

The School Arts Magazine, May 1927



ABOVE, SECOND PERIOD COLONIAL BED ROOM. BELOW, SECOND PERIOD COLONIAL LIVING ROOM.
MADE IN MINIATURE BY THE STUDENTS OF THE J. M. ATHERTON HIGH SCHOOL, LOUISVILLE, KENTUCKY,
NINA BENEDICT, ART INSTRUCTOR

The School Arts Magazine, May 1927

Aladdin Lamps from Pickle Jars

MRS. ELOISE METCALF

Norwalk, California

THE bottles were first bored for wiring about one-half inch from the bottom, a steel file inserted in hand brace being used. They were then washed clean and all labels removed.

The color selected for the background was next applied and allowed to thoroughly dry.

Class designs were made of the jonquil, purple flag and pansy, a water color study being first made, and later developed into a small design suitable for the size and shape of bottle. Other designs were adapted to our uses from wall paper and magazines, parrots and birds predominating. These were transferred to the jars by means of contrasting colored chalks rubbed over reverse side of design, and excess blown off. They were then painted with Art-O-Namel.

Small circles of wood were fitted into the tops of the jars, each being bored in the center for sinking the shaft of electric fixture, thereby preventing the vase from appearing too heavy. About a cupful of clean sand was also poured in to insure stability.

A holder for shade was made by straightening four wire hairpins and bending them at each end; one end to fasten around two-and-a-half-inch circular hoop from peanut butter can, the other to insert into the side of shade.

Shades were made from black paper cut in original patterns pasted over paper colored to represent stained glass.

The entire problem was carried out at a cost of 55 cents for silk cord and fixtures from 10-cent store, and made a beautiful and useful article.



A GROUP OF LAMPS MADE FROM ORDINARY PICKLE JARS BY THE PUPILS OF MRS. ELOISE METCALF, NORWALK, CALIFORNIA

Preparation of Pictures for the Schoolroom

PHILOMENE CROOKS

Duluth, Minnesota

BRIGHTLY colored pictures make a schoolroom most attractive. Pictures cut from magazines can easily be made to look as though painted on canvas.

To do this, buy a pint of white shellac, enough of the very coarsest cheese cloth to cover the picture, and a small paint brush. Paraffin, cardboard, and glue or paste will also be necessary.

First glue or paste picture all over to cardboard. No place should be left unpasted. Picture should then be pressed flat under weight and left over night.

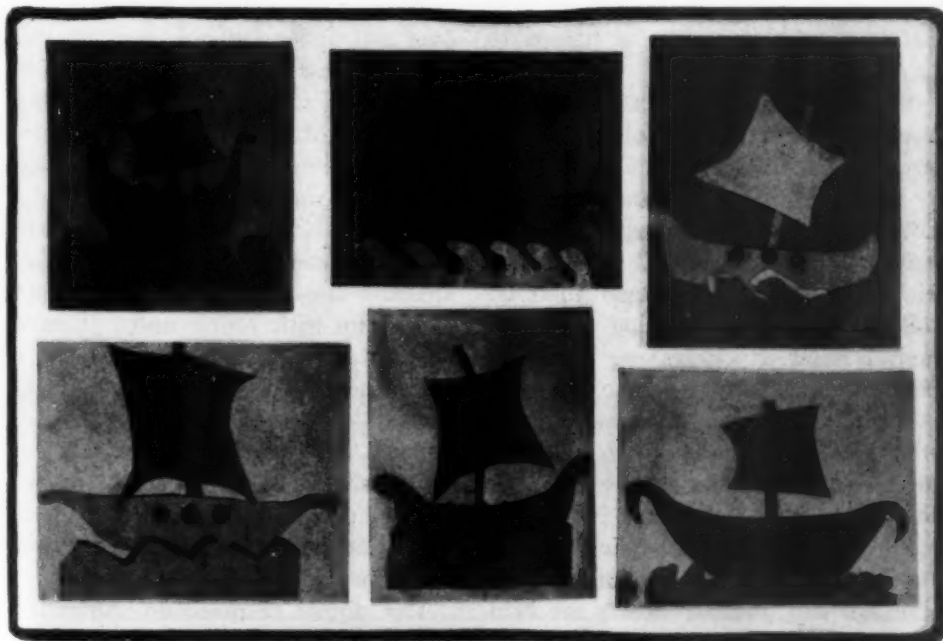
Next rub the piece of paraffin over the picture, and rub in the paraffin with a circular movement of the

fingers. It is now ready for shellacing.

When shellacing it is necessary to have an assistant hold the cheese cloth over the picture while the first coat of shellac is applied. Care must be taken that there is enough shellac on the brush, so as to leave no bubbles on the picture.

This coat of shellac is allowed to dry before two more coats are applied. During the shellacing process weights must be kept at the sides to keep the picture from rolling.

Inexpensive frames can be purchased which finish the pictures very attractively. Passe partout also can be used with good effect.



CUT PAPER BOATS BY THE PUPILS OF THE FOURTH GRADE, SARAH D. OTTIWELL SCHOOL, NEW BEDFORD, MASS. LYDIA A. O. LEARY, TEACHER

A Useful Hand Loom

FRANK M. RICH

Paterson, N. J.

THE small hand loom, commonly used for making little bags, hammocks, etc., is an interesting toy, and a good way to keep youngsters busy, but unfortunately the pieces woven upon it are so short as to be almost useless, and the materials therefore practically wasted. The new pattern shown here overcomes this objection, for it weaves the cloth in a strip of any length, and so lends itself to a variety of desirable articles, scarfs, mufflers, belts, spirals, slippers, mats, bags, and many other things that a boy or girl can use. Almost any weaving material, cotton or woolen thread, string, carpet yarn, rags, raffia, straw, husks, even ravellings from matting and carpet can be turned to account.

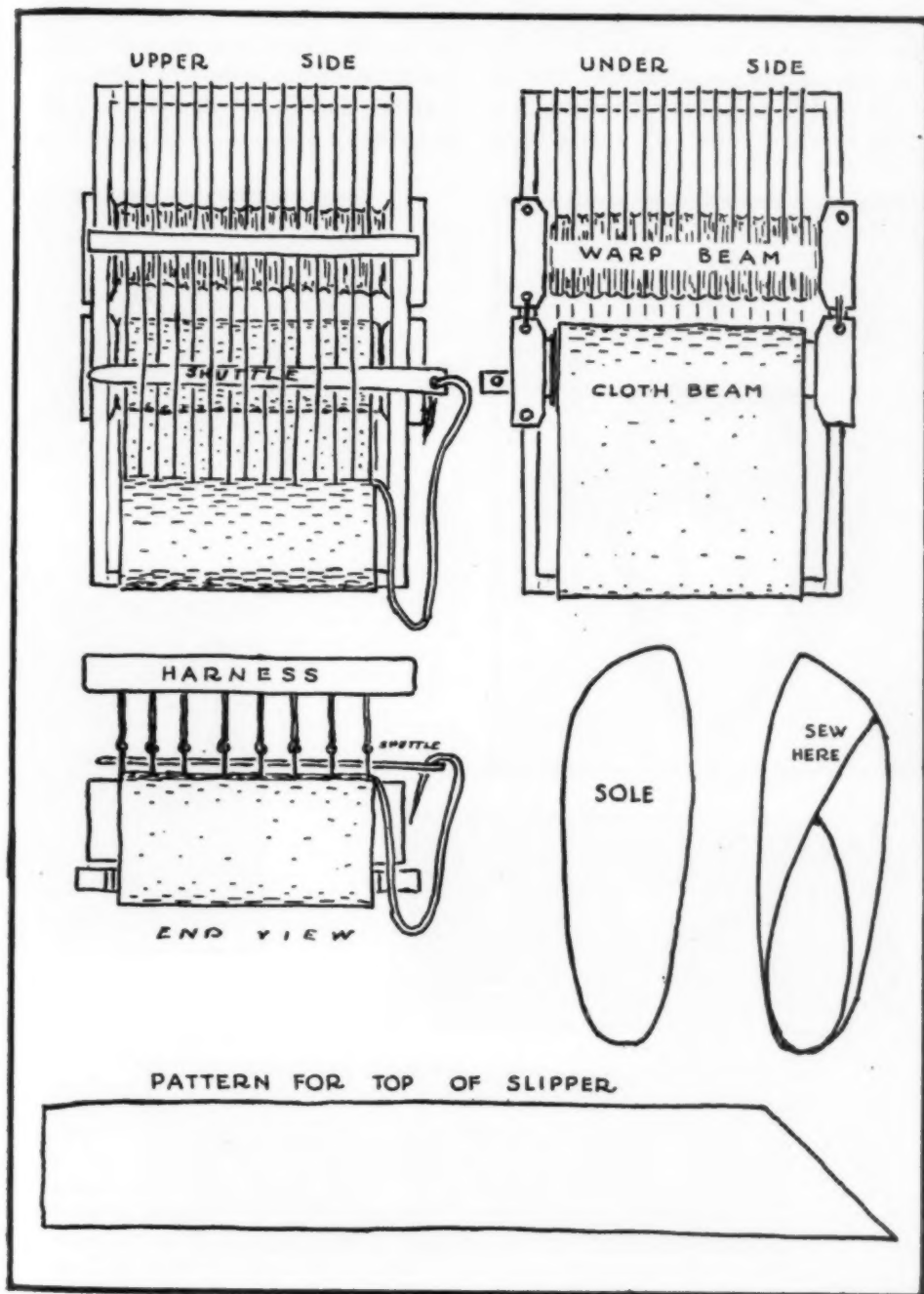
The loom consists of a rectangular frame of battens, or a shallow wooden box, a little wider than the material to be woven, with two "beams," one for cloth and one for warp, made of wood strips 1" x 2" by the width of the loom, with "heads" of the same material nailed to the ends, forming a sort of capital letter I. Holes are bored in each end of the beam heads so that they can be tied together. A row of tiny $\frac{1}{8}$ " brads (cobbler's nails), placed as far apart as the warp threads are to stand, are driven into the beams, with just enough of the head protruding to hold the thread wound once around them.

In warping, the two beams are held far enough apart to give the required length of goods; and the warp thread

passed back and forth, each time around two pegs, till the warp is complete. Then the warp beam is wound tightly toward the cloth beam, till a little less than enough warp to go around the frame remains, when the warp is wrapped around the frame and the beams tied close together underneath. As weaving proceeds, the cloth can be drawn forward over the frame and at the same time more warp brought over the back. After one frame's length of cloth has been woven, it is an easy matter to untie the beams, unwind more warp and wind up the cloth.

It is customary to weave on this sort of loom by darning the filling threads in, over and under, using a long, flat strip of wood or metal, with a hole in one end, threaded with a few yards of filling material. Much more rapid progress can be attained on plain work by using a "harness" made by driving a row of wires, or long, thin brads or very large pins into a convenient strip of wood, and finishing the ends with a spiral loop, turned up with round nosed pliers, so that thread can be easily fastened or unfastened. There is a "heddle" for every other thread, and this alternately pulls up and pushes down so as to let the shuttle slip through the "shed," making the tedious darning process unnecessary. For designs, however, the darning process will have to be used.

The slipper or moccasin shown is a good example of what can be done. Stout, stiff cord or other material is

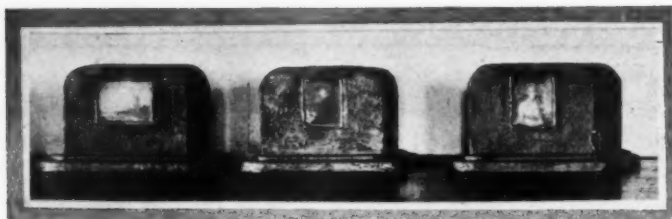
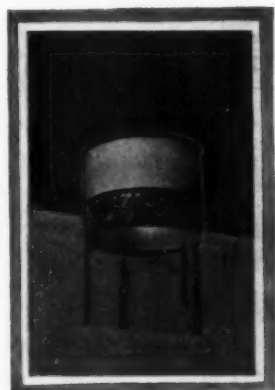
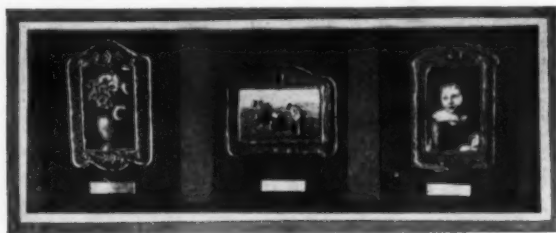
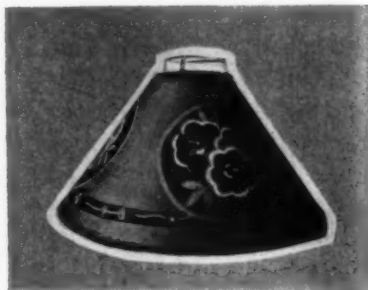
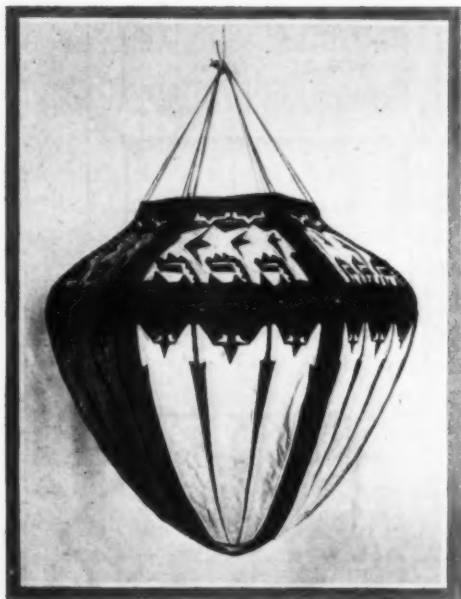


PATTERN FOR A USEFUL HAND LOOM AS DESCRIBED BY FRANK M. RICH ON THE OPPOSITE PAGE

The School Arts Magazine, May 1927

woven to a size and shape that approximates the size of the model to be made. The chart shows the pattern for the top of the slipper and also shows how it is folded over and sewn. Of course there

will be needed two strips of textiles, each strip being long enough to form the complete top as shown. When sewed together and bound to the sole a good bedroom or gymnasium slipper results.



LANTERN FOR HOME DECORATION. PARCHMENT SHADES AND GESSO DECORATED PANELS AND BOOK SUPPORTS FOR HOME DECORATION RECEIVED FROM MISS BEULAH WADSWORTH, ART SUPERVISOR, KALAMAZOO, MICHIGAN

THE CONVENTIONS. The eighteenth convention of the Eastern Arts Association is now a matter of history, probably. Coming as it does on the publication dates of *THE SCHOOL ARTS MAGAZINE*, nothing can be said which will add to the interest of the meeting, but we desire to extend felicitations for a successful and happy occasion. Of this there can be no doubt. The committees in charge, supported by an active official board, have worked hard and earnestly; Philadelphia is an ideal host; and the membership of the association is always responsive. Long live the Eastern Arts.

On May 4, in Milwaukee, the thirty-third annual convention of the Western Arts Association will be held, continuing for three days. The meetings will be held in the great Milwaukee Auditorium, Cedar, State, Fifth and Sixth Streets. This building itself is an attraction, containing eight halls, with a total seating capacity of nearly 15,000 persons. Headquarters will be at The Hotel Wisconsin, Third Street between Wells Street and Grand Avenue. Mr. Milton C. Potter, superintendent of Schools, is the General chairman of the local committee. Under his leadership, ably seconded by the various committees and chairmen, a program has been prepared which should assure a great attendance. Some of the high spots in the program were printed in the April *SCHOOL ARTS*.

The complete program is now available. It is too good to be missed. Here are additional addresses to these before mentioned:

Mr. Richard F. Bach, Associate on Industrial Art, Metropolitan Museum of Art, New York, N. Y.

Miss Harriet Goldstein, Head of Art Section, Division of Economics, University of Minnesota, "Art in Everyday Life."

Miss Mamie Mutz, Instructor, Art Department, Stout Institute, Menomonie, Wis.

Mr. A. H. Edgerton, Head Manual Arts Department, University of Wisconsin, "The Creators and Consumers of Art."

Miss Mary C. Scovel, Head Teacher Training Department, The Art Institute of Chicago, "Newer Aspects of Art Education in Public Schools."

Mr. R. L. Cooley, Director of Vocational School, Milwaukee, Wis., "Business and Education."

Mr. Ammon Swope, Associate Professor of Trade and Industrial Education, Purdue University, Lafayette, Ind., "A Plan for the Promotion of a Pre-vocational Program."

Mr. George P. Hambrecht, Director, Wisconsin State Board of Vocational Education, Madison, Wis., "The Part Time Movement in America."

Mr. Thomas Munroe, Barnes Foundation, "Modern Ideas in Art and Art Education."

Mr. Rossiter Howard, Cleveland Museum of Art, "Modern Ways of Old Masters."

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Mr. Walter Sargent, Director of Art, University of Chicago, "Color."

Mr. A. G. Pelikan, Director of Art, Milwaukee Public Schools, "The Practical Value of Art."

Prof. Wm. G. Whitford, Chairman, Department of Art Education, University of Chicago, "Terminology in Art Instruction"—Report from Federated Council on Art Education.

Miss Alfrida Storm, Instructor, Department of Art, Northwestern University, Evanston, Ill., "Creative Design for High Schools."

Mr. C. H. Day, Director of Industrial and Vocational Education, Kansas City, Mo., "Manual Arts in the Senior High School."

Mr. Otto Ege, Cleveland School of Art, Cleveland Ohio, illustrated lecture on "Beautiful Bark and Boats"; the Prague Convention.



THE AMERICAN FEDERATION OF ARTS will hold its 18th annual convention in Boston, May 18, 19 and 20. Headquarters will be at the new Statler Hotel. The many art and historic attractions of Boston and suburbs make this a notable place of meeting.



PRINTING INSTRUCTION CHARTS—prepared and distributed by the education department of the American Type Founders Company, Jersey City, N. J. These charts, of which there are twenty-four in the course, are printed on heavy cardboard, 11 x 14 inches. They illustrate in picture and story the important operations which every apprentice in the art of printing must learn. The charts may be observed by an entire class as the instructor gives the lesson. Chart No. 1 gives the "Layout of California Job Case"; No. 2, "Parts of a Printing Type"; No. 3, "Measuring a Type with the Line Gauge"; No. 4, "How to Hold the Composing Stick"; then in order, lessons on "Justification," "Spaces," "Characters difficult to distinguish," "How to read type," "standard proof marks," and so forth. The charts are valuable for any printing office as well as schools of printing.



THE UNDECORATED gray iron castings made by the Albany Foundry Company, Albany, N. Y., present almost unlimited possibilities in the scheme of decoration. Their catalogue shows many patterns which are reproductions of antiques, as well as those of more modern design. The castings include book ends, door stops, andirons, door knockers, candlesticks, and candle sconces. Two pages of their catalogue are done in colors, giving a graphic idea of how attractively the design may be finished. Send for one of these catalogues.



THE ADVERTISING PAGES in this May number of THE SCHOOL ARTS MAGAZINE should be carefully read. Several new advertisers appear with announcements of great value. Read them all, otherwise an important matter may be overlooked.

(Concluded from page 529)

design and decorate a group of shops adjoining Studio Court in order to increase the beauty of the business street.

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REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912 OF THE SCHOOL ARTS MAGAZINE, published monthly except July and August at Worcester, Massachusetts State of Massachusetts, } ss.
County of Worcester,

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Warren G. Davis, who, having been duly sworn according to law, deposes and says that he is the treasurer of THE SCHOOL ARTS MAGAZINE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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Treasurer, Warren G. Davis, Worcester, Mass.
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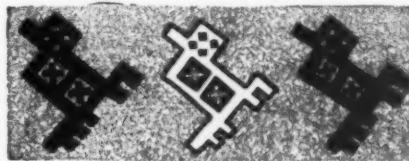
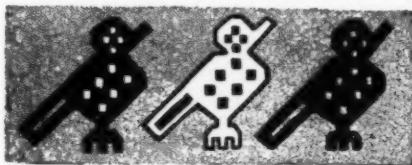
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